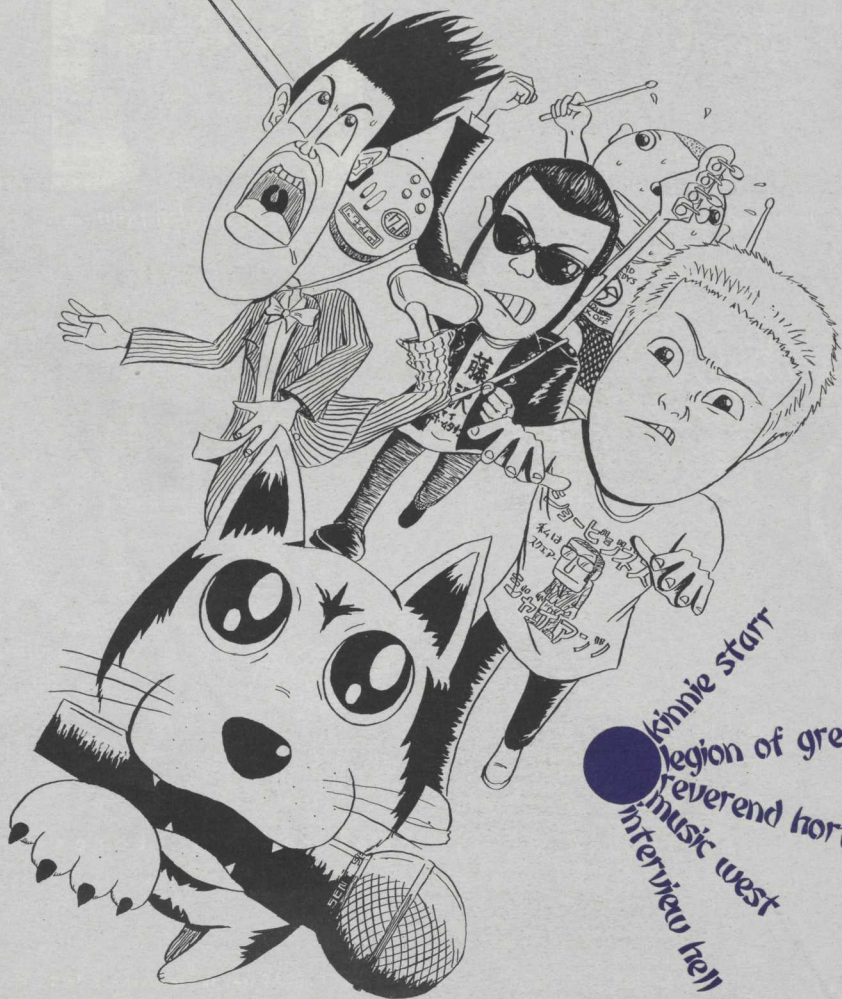


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June 1996

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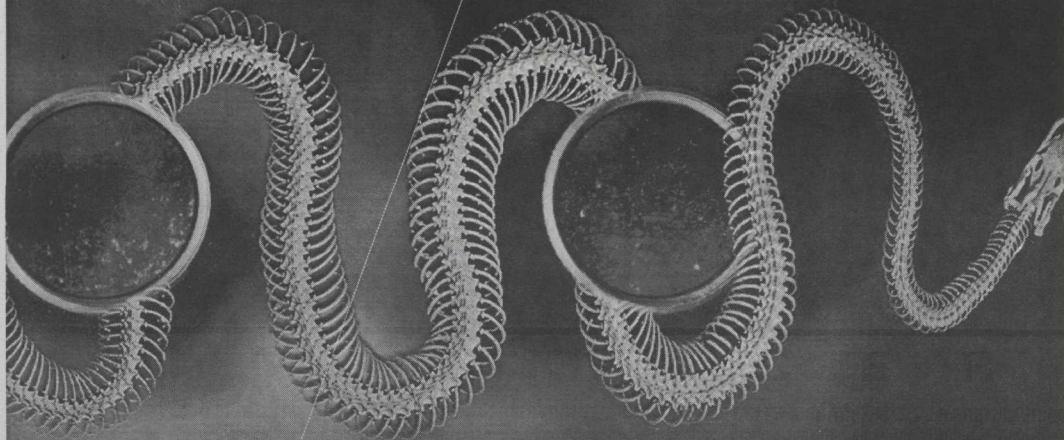
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dis-cover

Thanks to Sen Yoshitsuru for this month's cover. Like the band hunting down the stolen mic from the dog, we are also hunting for an editor. Special thanks to our retired editor, Dylan, who devoted the past two years to this mag. Don't hit your ass on the door on the way out!

Every month, production on this magazine gets squeezed into a tighter and tighter schedule, as we sit in front of our computers, sleepless and listening to awful music. And for what? Because we love you!

dis-contents

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dedicated to robyn

over the years I have told many stories. I have related the very inner workings of my life in this, the cowshed chronicles, and have felt that I have given to you, the reader, my soul. *stories about my father, which he has never read, related, through both fiction and non-fiction, the workings of my personal life, I have told you, more times than I can remember, more that I maybe should have, but, you know, I wouldn't take it back for anything, because, by design, the stories were really about you and what you're all about. the things I write of happen to everyone but not all of us can be honest and tell the stories of our lives as much as we want to sometimes. we all have great heartbreak, sorrow, despair, happiness and all the other speakable and unspeakable emotions. can't we tell our friends how we feel? why can't we ask for help when we need it? I know, for myself, that I find it so much easier to write a story relating some sort of emotion than I do sitting down with someone and letting it all out. and as I sit here now with a half empty pack of winston's and an empty glass of what was water, I wonder why last week I almost sent my father a story I wrote about him but didn't, fearing the worst. what would he think? maybe that's better he never knew about it. I also wrote a cowshed about something highly personal where I didn't hide the truth behind fake names and places but felt that it was better that I didn't send it in because of all the shit that would fly because of it. and those who did read it felt the same way. I have never meant to hang my dirty laundry out in the cowshed. although, I must admit, the cowshed is meant as a chronicle of my life as it relates to others, but, those of you who read it are suppose to get something out for yourself as well. a recent story about my relationship with my father affected more than a few people. I was surprised, in fact, by the impact I had on some people, but then again if I can evoke that sort of emotion in anyone I'm happy because, then I know what I'm doing has a reason deep down and isn't done purely in vain. I have many more stories to tell but I just felt that this month I would explain myself a little. there are things we all need to say, things we all need to do, and by observing those things I can relate them. remember, it's okay to tell people how you feel. to let people know where you're at. to tell people you need them. to tell people you love them. it's just not always easy. this I know.*

ath...

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Meet Lester Smolenaks, a sweeter gent would be nearly impossible to find. Many of you have had a difficult time finding our new location; you see there's still a sign outside yet! Friends, there is a good reason. For three long months now, Les has been toiling away in our basement, honing his craft to his satisfaction. It will not be unveiled until Les knows in his heart that the new sign is absolutely perfect. That time draws near, and we cannot contain our excitement. Thank you Les, for giving us and the scene this beautiful new sign! In all seriousness, thanks a lot Les for the many years of quality help and support you've given us. Don't go changin'!

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SOME POSTERS!

CUB "Bettie-Cat": Hx74 full colour on newspaper
CUB "Box of Hair": Hx74 full colour on glossy paper; Available July '94
CUB "Come Out, Come Out": Hx74 full colour on newspaper
GGB "Too Late... No Friends": Hx72 full colour on glossy paper
GROOVIE GHOULIES "Wormy Contact Day": Hx74 full colour on glossy paper
NUEVOS RANCHEROS "Dig In!": Hx72 full colour on glossy paper
NAOW "The Unforgiving Sounds of...": Hx72 full colour on glossy paper
THE M.I.T. EXPERIENCE "Love Is Dred": Hx72 blue & black on glossy paper
PANSY DIVISION "With It? Take Pictures!": Hx72 full colour on glossy paper
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WORLD CONTACT NEWS "When I'm Famous": Hx72 West Science 1994
A 5x72 piece can be shown at many venues, see also www.museum.com

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I AM.

QUOTE OF THE WEEK!

"The Monkees will leave absolutely no mark on American Music."
Crawdaddy Magazine

Music Investment

Music was once about performing for it's own sake, if not for cultural ritual. Introducing money to the artform changed it forever - this much you know already, right? Lots of people (including myself) have often complained about the commercialism surrounding Music West: that it's all about "getting signed"; that it's all about making the most money with the music you're making (and making music to make the most money). This attitude still has a high priority within the conference itself (for example, the seminar on purchasing independent labels), and in many ways led to initiation of the counter-Music West fest, Music Waste. However, after the weekend was over, it occurred to me that Music West is responsible for more than making itself some grandiose event to show off so-called "talent". It was responsible for a lot of music for music's sake.



My weekend began on Thursday May 2nd with the arrival of some friends from Calgary, and a trip to CTR to see Radioblaster and Speedbuggy, both of whom were in Music West, but also were playing live on-air that night. Radioblaster took their name from a Thrush Hermit song, and their sound is aptly comparable to their namesakes, perhaps a little less rocky, and a little more poppy. As a three-piece with male and female vocals, guitar, bass and drums, they are probably heirs to the throne of indie rock stardom in Toronto after their contemporaries Treble Charger. Speedbuggy followed with a loose impromptu mini-set which I was only able to hear from my car stereo, as I was then racing downtown to catch Spockekid at Route 66.

This was my first real interaction with Music West '96, and I suppose it was typical of many shows: sparse attendance in a smoky bar with one or two individuals who stuck out like the industry insiders they were, with their posturing and clothing - standing by themselves, slicked-back hair and leather jackets, maybe cowboy boots on their feet. Spockekid was a band I had only heard on tape, a quartet with a power pop sound, fairly typical of the bands I was interested in seeing this year. Maybe it was the high expectations I had for the band, but a combination of factors including a

bad, overwhelming loud sound mix and a faulty guitar diminished their impact. However, Spockekid showed lots of promise, with strength as a band and a healthy dose of 80's nostalgia (for example, their cover of "Manic Monday") to catch your attention.

By now it was quarter to midnight, and so I went off to the Commodore to see Guided By Voices, a band I was convinced to be a combination of such 70's groups as Bad Company, and I wanted to see if this impression held true. Unfortunately, some ill-planning on the part of Music West (or perhaps misguided greed on the part of whoever collected ticket revenues) made it impossible for me and about a half dozen other mediatypes from the Province and the Sun to get in with our accreditation wristbands. Only 200 wrist band holders were allowed admission, and everyone else had to buy individual tickets to get in. What this meant was that even though the venue was far from full, the only way to get in would have been to buy a \$13 ticket. Not that I'm crying for mediatypes who didn't pay for their wristbands to begin with, but for festival goers who bought wristbands for 30-something dollars were in the same boat. I went home for the evening to get ready for another busy musical day to follow.

Friday night's line-ups definitely held some interest for me, both the Real McKenzies at the Town Pump and the MintLookout Records' showcase at the Gastown Music Hall, featuring Duo-Tang, the Smugglers and others. However, except for a brief foray into the Starfish Room to see Toronto's Len (part I watched for a dull 10 minutes, which seemed to improve just as I was leaving), my evening had little to do with Music West. Instead I attended a relatively low-profile rehearsal-space gig in Yaletown including Kaneva, the Electrosonics, the Liars, Radioblaster and others. By the time Kaneva began, a sizable number of people began to converge in the small "venue", and those in attendance heard an excellent sampling of the group's repertoire, with droning pop grooves beneath female vocals. The warmth of their sound was like a musical balm to warm your gills. Four songs were hardly enough, but so many bands were left to perform. Next on were the Liars, a post-punk power trio with a raunchy, punchy sound with ferocious energy and great songs to boot. Other bands followed, but by now I was starting to wear thin from all the volume and the smoke I'd been exposed to in only two days.

Saturday offered a show with more hype than just about any so far this year: Stereolab headlining a bill that was advertised as including Pure and Cinderpup. However, it seemed like the bulk of the crowd knew that either band would be making a "surprise" appearance, the sometimes-defunct-sometimes-together Sloan. Cinderpup were first on-stage around 9:45, and I really wasn't in a mood to see them knowing that it was just delaying Sloan's performance. I suppose they weren't bad, but they weren't anything to get my mind off of the fact that two of my favorite bands (Sloan and Stereolab) were going to be on only after the first two groups were finished. Cinderpup lives up to its name though, with songs reminiscent of Crowded House, Matthew Sweet, etc. etc. I'll have given them another look before I can pass any judgment. About an hour and fifteen minutes later, it was announced that Pure wouldn't be performing because of a medical emergency. Fortunately for the people in attendance (practically all of whom appeared to be there for Sloan) this allowed everyone's favorite Haligonians to play a slightly longer set of mostly new material. The group has managed to maintain their incredible energy and chemistry that made them such an incredible live band. The new songs from a forthcoming album were also very good, at least at par with their previous recordings. To hear them, it seems that Vancouver's Zumpano may have had some impact on Sloan's songwriting, as there was

a lot of that kind of swinging rhythm present, in the style of Penny Lane era Beatles. As great as the band was, it's unfortunate that the show was in a bar: the audience just could not respond with the energy that came even close to approaching what was seen last time they played here at the Howden Ballroom. Aside from that, the performance was a highlight only to be rivaled by what followed, an intense performance by Stereolab. Concentration on the music was as blindingly intense on the eyes as it was the ears such that I could almost have lost sense of when and where I was. My senses were so overwhelmed that I had just about had enough of shows for the weekend, but there was still one more band I had to see on the final night of the weekend, The Readmade.



Upon entering the Gate, the bar in the Hotel California, I felt sort of like I was in the old Lunitic Fringe, mostly because of its look, which resembled an 80's style rock bar in many ways with its high stage and supporting pillars all around. However, it made a decent-enough location for this show, where the Readmade were playing with Speedbuggy and Ringpiece. Starting their set with a Joy Division cover, the band's long songs provided a great soundtrack to the images projected behind them, there was music to wallow in. Almost I was disappointed not to have seen any of Music Waste, which offered almost as many bands as the Music West festival itself did!

That so much is happening is really a testament to Music West and its impact on Vancouver's music scene. Even if I only went to a handful of their shows, all the rest of the events that went on were a result of the kickstart Music West has brought to Vancouver each May for the last few years. I'm glad Music West is here because in so many ways, it's led to musical events occurring for no other reason than to hear the music itself, and that's really what it's all about.*

By Brian Wieser

Photos by Barb Yamazaki

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The REVEREND HORTON HEAT

DISORDER: Alright, first of all, there's got to be some things that you just don't wanna talk about, what are they?

Reverend Horton Heat: Lemmee see...well, politics, religion, my medical history...uh, just about anything else that's none ah yer damn business.

So like in the song, "Bails of Cocaine" where you say you gave "A sample to yer crazy brother Joe" you really did just give him a sample, sold the rest and that's the end of the story. Are you the King of 'White Trash'?

I don't think in terms of me being 'The king' no, but as far as consciously trying to go for that, no...I have been white trash, I'm not anymore

though. Like that song "Bails of Cocaine", I was out there cuttin' brush and this jet airplane comes flying over like about a hundred feet VRMMM!, some military jet, and I was just thinking, 'Wouldn't it be great if that plane just dropped a bunch of cocaine right now and I took it to Dallas and sold it.' So yeah, I get ideas of the whole white trash thing.

Were you cutting brush because you grew up on a farm?

I didn't grow upon no farm, but I've had a lot of different jobs in my life. My dad worked for this oil company and we lived in San Antonio and Corpus Christi and those towns are more like nouveaux riche and blue collar, but it's all still cause of oil and the navy. My highschool was 78% Mexican American, so that had a big influence on what went on.

(Talk on racial integration....)

Yeah, it was almost like things were more open minded back then than they are now. My first band was all Mexican American, we were called Chantilly Lace and we were a fifties cover band. It was a whole family, and the sister, she used to sing real good, she sang songs like, "Soldier Boy" and the Dad could play like Hendrix on his guitar, he was like just this jolly old Mexican man,

he could play and he'd be all like, 'I bet I'm freakin' you out that I can play this' and laughing and everything... but there's this one guitar solo that we did, "Rock Around the Clock" and to this day that's still one of the fastest, coolest guitar solos ever, and when that song came up the saxophone player would come over and play my guitar cause I couldn't play that solo and I'd just be sittin' there goin, 'Damn, I wish I knew that solo'. I'm playin' it on the new record (July 16th is the release date) so I finally got to play that fucking solo..



(Starts plugging

record...) Recently I've been having a cold, and I've often been without Kleenex on the streets, so I've been doing the 'farmer blow'.

Farmer blow? What is that?

It's like when you hold your nostril like this (demonstrates tactic) and you blow the excess of snot out and it shoots out like a cannon right, and like I just notice sometimes when I'm with a guy my age or something, y'know he'll get upset, and I was just wondering, y'know if well... do you think it's wrong, when you have a build up of... I guess it's a manners thing..

Do I think it's wrong for a girl to blow snot outta her nose? (giggles)

Yeah, like is it unappealing?

Uh, no, no, but my question is, what do you do with the cup?

Oh I just blow it out on the street.

Oh you blow it out on the street well then I don't know, I don't think that would be E.C., 'ecologically correct'.

— Janis Warren

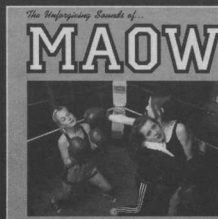
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DADDY'S HANDS

Discorder: Who are you? (names, ages, instruments played)

Mancoat - guitar.
Mousey Connexion - bass.
Schwartz Plench - saxophone.
Malbar Fromagette Directus (a fluid-filled sac) - drums.

Should people care that Daddy's Hands has mysterious links to M-Blanket?

Mancoat: Should people care that black holes are dead stars? That they swallow matter and regurgitate it as energy? No, but they should stay the hell away from them. We consider ourselves lucky.

Are there any Goths left in Victoria? Who has the last goth band ya saw?

Malbar: Is that some kind of joke?
Mancoat: Are you kidding? They're everywhere. They work beside you. They sleep in your bed. Whether it's sneaking "Boys Don't Cry" onto a mixed tape or something less innocuous like burning an insect and trying to synchronize one's laughter with the rhythm of its crackling shell. What is the suicide rate in Japan these days? Received any smiles from passing strangers lately? Does anyone not know someone on Prozac? Chronic depression and morbid fascination are the very sparks that keep this dark world turning. The scary part is, real goths don't have white powdered faces and dark clothes; those are just robot mannequins programmed by music industry psychologists to distract us from the real problem.

Your song "Pickled Lenin" hints of the man's demise. How exactly was Lenin killed? Didn't he try to scratch himself out of an iceblock?

Mousey: Lenin died in 1922. He was a small man, like many other important people. He died of a stroke, but I'm not sure he didn't die in ice. I visited him in Red Square; he lives there ten months out of the year. His coffin is glass so you can see his face and his hands. He doesn't look peaceful, only cross and under the weather. He spends two months out of every year in Formaldehyde. Lenin's wife asked Stalin to bury Lenin but Stalin had bigger plans. Stalin also used to stay in there with Lenin but he was a larger man and took up too much room. They put him in the ground. That's where he belongs, if you ask me.

Malbar: I do no acknowledge anything outside of Victoria.

When in Victoria should one thrift-shop in Langford, eat at Sam's deli and hang out at Point No Point? What are the ultimate three things to do in the Garden City?

Mancoat: Stand in front of your parents' mansion and wait for a bus to take you downtown. Then beg for money from people on welfare and spend it on a bag of skunkweed.

Malbar: Do as the locals do each day - take high tea at the Empress and if you must do other things try not to make a big fuss about it.

Has anyone ever ripped you off?

InterView Hell

Mancoat: No. People are very honest when it comes to business.

Malbar: To think that people should be so cruel.

Explain the importance of the Maple Bay Regatta and Swiftsure to Vancouver Island. Please?

Mousey: I don't know, I've never been invited. I have lived in Maple Bay for six years and still, everywhere I go, they slam doors in my face. Don't get me wrong, I don't hate it, I love it, but I love it against my better judgment.

Mancoat: Island dwellers are forced to live their sunken heads and watch floating machines challenge willingly, and with great gusto, the unrelenting pornography that surrounds us all. It is the sickness known as the sea, and these races, combined with its use as a massive industrial toilet will, eventually, provide the necessary cure.

Ask yourself two questions and answer them.

Is it true that parents just don't understand?

Malbar: I was raised by Manatees.

Mancoat: No, he wasn't, he was raised by friction. We must put an end to this parent-child nonsense. We are plucked at random from a mucky puddle of obsolescence and moulded by twin hands into sad chameleon holograms. How's that headache of yours? I swear that pencil was on the desk a minute ago...

Could I bum a smoke?

Daddy's Hands: There's no need to shout. We are wearing a hearing aid.

Discography:

1996 Daddy's Hands demo.

Contact name and address:

Daddy's Hands, 2109 Chambers St., Victoria, B.C., V8T 3L1, CANADA.

SURFDUSTERS

Who are you?

Joanne Banks, 45, organ and piano; Grant Shankaruk, 75, bass; Scott Smith, 22, lead guitar; Frank Nichols, older than Björk and younger than Dick Dale; Rich Hagensen, 50, rhythm and lead guitar PLUS honorary lifetime member Gordie Bertram on sax. As you can see, we're not the youngest surf band around but we are the best lookin' band in show business!

What's the story behind the guy who put all the cigarette burns on Rich's amp?

R: I guess he wanted to play some real smokin' guitar solos. Actually, the story I heard is that jazz guitarist Henry Young - who used to own my Fender Twin amp - played all kinds R&B dives in Vancouver in the '60s. The clubs didn't even have ashtrays so the butts had to go on top of the amp while he was playin' guitar. There are even burns down the side of the amp - some of the stages were so small that it had to be stood on its end to fit on the stage. I also heard the amp went over to Europe and Africa with Henry when he back up Nina Simone, so it has quite a history.

Describe the importance of the Pharaohs, a 1960s Victoria surf band, on the Surfdusters? What was Campbell River like back then?

R: The Pharaohs were five Victoria guys who played Uvic frat parties and southern Vancouver Island dances in the early '60s. They cut vocal 45s as Peter Kelch but it's their two instrumental singles that turned us on! "The Friendly Martian" b/w "Unknown Planet" released on the California Chattahoochee label are two cool rockers...great surf and Ventures-like demented guitar with cheesy organ and sax...we're learnin' "The Friendly Martian" right now...one of the goals is to re-release their singles plus some rehearsal tapes rumored to exist. Campbell River was my hometown and I was a drummer and singer in several '60s garage punk and rockabilly bands such as The Blue Knights & The Creations...played lotsa instruments too! Gigs were at community halls, high schools, logging camps and wild house and beach

parties. No clubs except the Legions were around then & we had to travel long distances by van or ferry to play the dances - beer, fights and rock 'n' roll.

Why aren't Shadowy Men on a Shadowy Planet a surf band?

R: That should be weren't...they broke up last year. Shadowy guys didn't use a lot of chunka chunka double pickin' & reverb surftones...and like they always told the press and their record says: "We're Not a Suckin' Surf Band". The media likes to call

all rock instr bands surf bands - even though there are lots of genres of instr music. The Surfdusters aren't really purists either - well, our first three years with Ralph Johnston on lead guitar - 75% of what we played was in the surf vein like Dick Dale, The Astronauts, Jon & Nightriders etc. Then, we got more experimental & absorbed Ralph's Savage



influence and now, with Scott on lead & Grant on bass, we've got back to a surfer surf garage sound with some country twang thrown in. **Can you give a brief history of the British Columbia Instrumental Rock Scene from the 1950s to the present! Please?**

R: The earliest B.C. bands releasing instrs were mostly country-based such as Tex Pedersen & The Sunset Ramblers "Rockalene" on Aragon and the killer guitar instr "Tarantula" by Bob Regan (of the Canadian Sweethearts) on Gene Autry's label Challenge - whammy bar madness!! Then, in the early '60s, you had some instrs put out by Vancouver R&B bands such as The Hi-fives "Fujikami the Warrior" & Little Daddie & the Bachelors "Junior Jerk" (written by Tommy Chong) - also B.C. bands influenced by England's Shadows such as Prince George's Pacers release of "Windjammer" (on RCA) and The Chessmen's "Meadowlands" (on London). No surf sounds although the Canadian VIP's "Moonson" albums came outta this time. From the late '60s to late '80s, B.C. rock instrs were either hidden away with the vocals on obscure country albums (such as Kamloops' Thompson Valley Boys LPs), rock 'n' roll albums (check out Teen Angel blues-based numbers such as The Powder blues instr B-sides of their 45s. The Surfdusters, The

Falcons and Mark Brodie & The Beaver Patrol have brought the twang & surf sounds into the '90s on their mostly original and all instro 45s, from a few curiosity seekers and record collectors who came to the infrequent opening gigs to a lotta people diggin' & dancin' to our instro sounds. Hey, the show at the Commodore in 1993 featuring us, The Falcons & Dick Dale was the first all-rock instrumental show in B.C. as far as I can tell!

Wow! How many books have you written, Rich? How is your magazine Livewire doing? Where is it available? What is in the NEW issue?

R: I wrote 2 discographies of Canadian & American instrumental records - both outta print now - I'm workin' on a massive discography that'll be the bible of instrumental records - should be out next year. I also put out Livewire - a quarterly instro fanzine - got subscribers in 10 countries now. After 10 issues, it's startin' to take off - get it at Track or Scratch Record stores. This issue has a story of '60s psychosurfmeister Merrell Fankhauser & his California surf band The Impacts, the Melody Maker's story of some teenagers from Montreal in the '60s and their instro record plus over a hundred reviews of new and old instro releases. Get it while it's HOT!

I see your guitarist Scott wrote a toon "Turkish Motel"...did Scott really go to Turkey? How sleazy was the Motel?

S: I was in Turkey last summer and there were stray cats living on the roof of the motel we stayed at & they crawled into the room at night. This was at Marmaris where we laid on the beach all day - heard an Arabic rock version of "Miserlou" on the radio.

Besides playing in The Worst, what's Grant's musical background? Wasn't he on stage somewhere like 20 years ago?

G: Yes, back in a different era, I could be found in seedy clubs and cobwebbed basements playing highly unpopular forms of punk and garage music ranging from a handful of originals to obscure B-sides by the Sonics, Yardbirds & Ugly Ducklings...I destroyed my first guitar - a Link Wray Danelectro - during "Bonis the Spider".

Is there anything good about Peavey amps?
S: Not really - they're good at blowing up! Although I play through one right now, I don't endorse them - I don't have enough money to buy a Fender.

Frank, how has gardening affected your drummin'?

F: It has enabled me to DIG into the skins and keep the SLUGS off the cymbals.

Recommended listening for those readers interested in the REAL surf sound?

R: For staccato pickin' and thunderous reverb surf beats, no-one equals Dick Dale - check out his Tribal Thunder Hitone CD & his Greatest Hits on Rhino. Of the '60s surf stuff, I love the Original Surfaris & the Hollywood Surfers LPs. Pat & the Californians' "Bad", Manuel & the Renegades' "Woody Wagon" and the Heyburners' "Speedway". In May, Rhino is releasing an ultimate surf box set with several CDs of the best '60s surf instro 45s and a CD of '90s surf groups includes "Save the Waves" by our band. For non-surf instros, the Link Wray double CD on Norton is essential - I also dig the Tex-Mex sounds of the Fireballs all reissued on England's Ace Records. The '90s surf I like best: Sir Bald Diddley & Big Wigs vinyl releases, the Phantom Surfers & Surf Trio are great trad surf...for psychedelic surf, try the Mermen and for punky surf sounds, get any Trashwomen record. There are stacks available on vinyl & CD - read Livewire for the latest releases.

G: Go to your local Sally Ann's - look for scratchy 45s with bizarre surf titles.

F: I love "Comanche" by the Revels - that's the instro they played during Bruce Willis' pawshop scene in "Pulp Fiction".

Alos, "Let There be Drums" by '60s drum king Sandy Nelson.

What's next for the Surfdusters?

R: In the next 2 months, we'll have a cut on a hot rod instro 10"/CD comp put together by the Surf Trio and one on the Rhino box set I mentioned earlier. We also hope to have instro on Del-Fi's Pulp Surfin' 2 and Germany's One Million Dollar Records Spaghetti compilations. A split release with Ralph Johnston's new group Quonset and another vinyl EP are also in the works. In April our first CD is comin' out - Raincoat Rumble on my label Fireball Records. Come on down to the Mighty Niagara Hotel on April 27th for our CD release surf party which will also feature some other instro bands such as the Mysteros.

Discography:

Board Meeting cassette (Surfdust) 1991
The Surfdusters Live - Party On '92 cassette (Fireball 002) 1992
Waves of Pleasure EP (Surfdust 594) 1994 and tracks on:
International Beach Ball Volume 1 CD (NPR 9412) (Germany) 1994
Sounds from the Inside CD (California Music 1) (Australia) 1995

Contact name and address:

Rich Hagensen, 4337 Percival Avenue,
Burnaby, B.C. V5G 3S4
(604) 298-3322

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Internet Courtney

(full size, 196 pages)
For all of you that have a cult following of the infamous Courtney Love this book should be a special treat for you. These are 58 of Courtney's posts on the internet. You can read Ms. Love's opinions on anything from Kill Rock Stars to her band and videos. Courtney is quite entertaining. For all you internet geeks out there you can see Ms. Love's posts at all.fan.courtneylove.com. All the rest you can send \$12.50 to: Smashed Candies, P.O. Box 2501, Bellingham, WA USA 98227.

This little girl...

(12 pages, quarter size)
"She was tough. The kind of girl whose stare left bite marks on people. With words like cement in your mouth, you couldn't talk back... you couldn't even try."
This is a bed time story for punk geeks brought to you by the queens of terror, Katie and Amy, of Brutal Girl fame. This bedtime tale is about a girl who leaves her abusive boy friend for a girl. This is a punk rock fantasy of sorts and did I forget to mention that it rocked my world? Send a buck and you'll get a bunch of goodies from the queens of terror at 14119 Meyersville rd, Houston, Texas 77049 usa

Kinder Natch Number 6 issue 7

(36 pages)
This is one of Vancouver's favourite ska comics featuring the adventures of the Kinder Natch Scooter Club. The art is great as is the story line for those of you seeking a good thrill mod style. Highlighting racism and possessing microfilm containing the names and addresses of the high and financial supporters of the neo-Nazi movements of the world. This issue also has reviews for those of you wanting to know all about mod and ska. Send \$2 to: Martin Wales c/o Island Easel Imaginations, #205-730 Vancouver Street, Victoria, BC, V8V 3V3 make sure to check out the official KinderNatch home page at <http://153.18.60.51/sx/kindernatch.html>

Verity 2

(12 pages, quarter size)
I am really impressed with Verity, Brie's first attempt at a personal zine. Brie starts out by writing about a girl in her class that is being abused by her boy friend and how she witnesses the abuse every day. She then moves on and writes about her own experience with abusive relationships, by talking about her first boyfriend Kevin and the mental and emotional abuse that he inflicted on her. I am really proud of Brie for writing about this because this is something that needs to be talked about urgently. I encourage you to order Verity especially for those that are in relationships and are wondering why they are miserable when they should be happy. Abuse is more common than we'd like to admit. Send a dollar to Brie at 1805 Dublin Street, New Westminster, BC, V3M 3A2 Canada

Action Girl Comics #4

(28 pages)
Action Girl Comics is an anthology showcasing female cartoonists. It has an all-gays sensibility, and is girl positive and female friendly but never anti-boy. The art is very professional and the stories are amusing. My favourite story would have to be about Susanna the Browler, the girl who kicks by All Girls Together club's ass. This issue also comes with your very own paper doll cut out where you can play dress-up with Action Girl. YEAH! So send \$3,

letters, orders and submissions to Sarah Dyer, AGC, PO Box 060380, Staten Island, NY 10306 or e-mail: Alileno@aol.com

Sub Rosa

(12 pages half size)
"I've lost a close friend and I had gotten in to the habit of telling him anything and everything. Because he's gone, all my thoughts and feelings have been pent up with no where to go. If anything, this zine has been a release for me."
The writer spends her time re-evaluating her friendships and her future in her first zine. I am impressed with all the zine she has come out of first timers these past times. Sub Rosa is just part of the wave of zines that are great first starts. Support the local zine! Send a dollar to Sub Rosa at PO Box 52541, #1 105-2929 Barnett Highway, Coquitlam, BC, V3B 7J4

Healing Stone

(8.5 X 5.5 34 pages)
"Hey, middle class society you're not the boss of me!" This quote covers an entire page of Shayna's zine, along with a picture of her shooting the finger to middle class society. If you identify as a working class or poor person you should read this zine. Actually, for middle and upper class people wanting to know what is expected of them as allies Shayna couldn't have made it more clear. In Healing Stone she recalls early high school memories of class oppression and it's effect to her own self opinion. Shayna continues on to current events in her life and how she is confronting ongoing classism, questioning her middle class allies, and regaining self worth. She writes with a bold humour and confidence so that I could really sense how much shame Shayna's overcome. It was inspirational.

Healing Stone covers a lot more than classism, though. With the same daring and confrontational spirit she explores the uses of sexual assault and sexism in the media, as well as the sexism the faces. She discloses her recent sexual assault, which is very brave in itself. What I really admired, however is the direction Shayna takes in approaching her assault and violence against women. Besides being supportive to other girls who share similar experiences she aims her writing at men by asking them to examine their own sexism and conditioning. I think similar to Shayna's approach to classism, her piece on sexism and assault is extremely useful to both women and those working to become allies. So whether your surviving classism or sexism or interested in supporting survivors write Shayna 2502 N Rockwell #4s Chicago IL 60647

Slumber Party Games

(32 pages quarter size)
There seems to be a new trend in zine land in the one nighter group zine vein. Marie, Basil, and Wilkie are back with this kick ass one nighter zine. Marie starts off the zine by writing about her recent decision to move out of her parents home and drop out of high school. She talks about redefining home and family and how the old definitions are empty, hollow and meaningless.

Wilkie takes over and writes a letter to Blake of Jawbreaker questioning his lyrics and his carelessness of the word crazy, asking him if he is singing from life experience of the glamorisation of depression.

Basil finishes off by writing a self affirmation letter to himself. Basil also discusses race and assimilation for the first time. I was so impressed and could relate strongly to his memories of assimilating to American culture and losing his Arabic culture. I love these kids a lot and they are kids who truly inspire me in my own work and growth process. I strongly urge you to order this zine and check out these kids work. Send \$1 to Marie at 717 Davis Street, Kalamazoo, MI 49007 USA

Candles For Girls

(8.5 X 5.5 34 pages)
Jennifer, author of CFG, claims she is a selfish writer. I feel she is giving herself a compliment. This personal zine is about her life, questions, ideas, and answers. All of which she expresses without concern of "what others will think". She uses her zine to exercise unwanted and abusive relationships and allow herself to begin healing.

On the very first page of CFG Jennifer warns, "this zine is about sex." And she isn't lying. She is not afraid to be honest about her sexuality and her love of sex. Also, Jennifer challenges how religion and society has made her feel dirty and shameful for enjoying sex and her body.

Did I happen to mention this is her first attempt at zine writing? I was so impressed with the pure and uncensored thought in Candles For Girls. Write PO Box 9574 Wyoming, MI 48099

Liar

(8.5 X 5.5 14 pages)
"This zine has been about finding patterns and finding the root of them." The author of Liar starts with the patterns formed during her childhood. She analyses how her mother's depression has influenced her life as well as her entire family. The author goes further writing about her recent past and current

conflicts she has with her mother. Some of the ideas and emotions she experiences are fear, anger, feeling neglected and controlled, being expected to act like an adult at a very young age, and also guilt. Liar is a real silence breaker and even though this zine is very personal I think it encourages readers to evaluate their own personal history and upbringing. Write PO Box 249 1027 Davie Street Vancouver, BC V6E 4L2

The Official Kathleen Hanna Newsletter

(8.5 X 5.5 14 pages)
This fancy looking zine style newsletter is written by Kathleen Hanna from Bikini Kill. In it, she includes lots of zine and record reviews and information. Plus information about Bikini Kill, where they'll be touring and how to order records. Don't worry though, Kathleen hasn't used her newsletter as one big advertisement. She responds to mail answering questions like, "What is a riot girl?" And she replies to the questions she hates being asked such as, "No, Bikini Kill has never played lolaploozza and never will." To top it all off there is an article on Mumia Abu-Jamal. Write Kathleen Hanna c/o Kris 120 N.E. State # 418 Olympia, WA 98501

So there's a couple reminders before we sign out. The girl conventions are coming up. The dates and contact numbers are Santa Barbara-June 21-23 Mallissa 3665 Germal, St Camille, CA 93010 (805)484-9780, Portland-June 28-30 Po. Box 40674 Portland, OR 97240 (503)331-0687, Seattle-July 5-7 Marcy 1215 E. Spring Box 36 Seattle, WA 98122, (206)328-9282. If you will be needing a place to stay please call or write the contact people so they know how many people to expect.

Terminal City now has a review column too, done by Ralph Alfonso. By the looks of it Ralph reviews interview and music fanzines and all the stuff we refuse. Send zines to Box 505 1288 Broughton Vancouver V5G 2B5.

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This month I'm flying solo, so please bear with poor ol' me - I'm without my 7" companion and am feeling insecure, kinda like 45's that don't have the centre piece. But luckily enough, there're some great records to bobble about. . . Startin' off with one of the two Canadian releases, Sub-Pop has been kind enough to lend **Zumpano**, then Vancouver boys of '60's-influenced pop, to **Halifax's Murderers** for their new single, "The Only Reason Under the Sun" b/w "The Long and Winding Road." This is the third release for Zumpano, which at first seemed like just an outlet for Superconductor frontman Carl Newman to actually sing rather than scream all the time, but with Sub-Pop's backing they have become as established as his other project. The a-side is just what a single should be: melodic and intensely catchy. Sad but true, it's best summed up by Mr. Thurier on the enclosed affidavit: it "does most righteously kick ass." The b-side is indeed a Beatles cover, and it didn't surprise me in the least, cuz for some reason, on first listen to their album, half of their songs reminded me of that very song anyway and I can't explain why, they just did. So I guess I should be satisfied now that Zumpano have actually recorded that song, but now I recognize what a cheesy song it was to begin with. They've done a cheesier cover of a cheesy song. You decide if that's good.

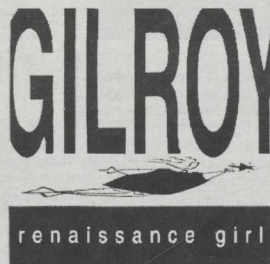
A perfect companion to the Zumpano single is the new batch of songs by **Holly Go-Lightly**, best known for her contributions in (the) **Headcoaters**, who are the female equivalent of companions/bondmates to Billy Childish's **Headcoats**. Super Electro Records, garage-punk label from Seattle, has released two 7"s by Ms. Go-Lightly, entitled "Girl in the Shower" and "Pinky Please Come Back," each containing two excellent songs of retro-pop fun. She does guitar, organ, and vocal duties on all tracks, with accompaniment on drums and bass. Even though the first record is considered the "hit," I prefer **Pinky**... The a-side is upbeat and tougher-sounding, while the backside is equally as good, just a little mellower, with pun-lyrics like, "If I plead with you to play your game/Then it's just with you that I wanna be your carable." Buy both records if you want to be fully satisfied. (Super Electro Sound Recordings, PO Box 20401, Seattle WA, 98102)

K Records certainly can't release every good indie-pop release, but they can get their hands on them somehow. The next two records are on UK labels, but are thankfully distributed through the fine Olympia label. First up is from the band **Gilroy**, which consists of Cathy Rogers, who sings and plays keyboards in one of the loveliest bands in the world, **Heavenly**, and members of the McTells, another fine pop band from England. This three song 7" (**"Renaissance Girl"** + 2) on bi-jointer records contains Cathy's heavenly, sultry vocals in the midst of light, jangly strummings on the b-side, while "Renaissance Girl" has a bit more edge with some added dissonance. (bi-jointer records, 2 Wentworth Rd., Hertford, Herts SG13 8JP, England/K Records,

Box 7154, Olympia WA, 98507)

Also available through K is the new one from **Missy X**, a four-folk combo who create wonderful experimental jazz-punk using keyboards, saxophone, guitar and drums. This self-titled 7" boasts six songs of wackiness somewhat reminiscent of God is My Co-Pilot, with alternating female/male vocals - they're slow, fast, pop, punk, jazzy - big diversity for such a little record! A joint release by Slamp Records (the same folks who has put out material by Pussycat Trash, The Yummy Fur, and Avocado Baby) and Tition Power - and hey, the cover is a nifty spray-painted shiny wonder to look at. (Slamp! PO Box 54, Heaton, Newcastle-Upon-Tyne, NE6 5YW, UK)

Yay! The Brats are back! Do you believe in reincarnation? Anyway, the **Cold Cold Hearts** on drums on the self-titled release on Kill Rock Stars. Produced by **Unrest/Air Miami/Olympic Death Squad/Teen Beat guy Mark Robinson** in Arlington, VA, this three song



bassy, almost jazzy at times, alternating hard/soft, the rhythm is sometimes disturbingly strange, but somehow it all makes sense. If you like Unwound, you should like this. (Good Sin Records, 215 A St., 5th floor, Boston MA, 02210/E-mail: GoodSin@aol.com)

Time for the 7" compilations. Montreal indie Derivative has put together a double 7" volume of bands that all sound like Pavement. No, really! Strange for a label that in the past has released some great bands like Pest 5000, Bile, Moon Sackel, and Jad Fair/Phono Comb, none of which sound so "derivative" as this. Nonetheless, there are some enjoyable tracks in this Boobytrap! gatefold package, the best one from Vancouver's **Blaise Pascal**. Maybe it's a territorial bias, but these local lads know how to write beautiful pop songs for the thinking person. "Shielded" is the best recorded song of theirs so far. The other side of Blaise Pascal's track is by New York's **The Ladybug Tractor**, with the

comes last, courtesy of New York's **Railroad Jerk** doing their brand of lo-fi, bluesy party rock on this "Wedding Song," which is some kind of adaptation of that song "Chapel of Love." (Wall Records, 341 Lafayette St. Suite 585, New York, NY, 10012)

We've finally received the new single from **Modest Mouse**, which is a timid name for a band that really doesn't sound that meek. Their "Broke" b/w "Whenever I breathe out you breathe in/positive negative" record is another one of them Sub-Pop singles with fancy packaging, even though it's easy to miss cuz the name is embossed rather than printed. **Loose Brock's** singing is inevitably going to be compared to Doug Marisch, with his high-pitched wailing, but

that's not necessarily a bad thing. Nice, clean guitar sounds and songs that build - if you like Built to Spill, you might like these sensitive. **Northless** guys, who now have an on full-length album on Up Records. (Sub-Pop never gives us their address, but I'm sure you can get this anywhere.) Looks like I've run out of time! Yikes. Here's a quick rundown of some more good records you should check out.

The Crabs Anything & Everything - three new songs by this Olympia duo, poppier than kicking giant, punker than Beat Happening. (K Records, see above.)

godheadSilo "Boobytrap" + 3 - four songs preceding the "Silo's" new album on Sub-Pop.

The Joey Sweeney "Friday Evening, Friday Night/Tiny Ships" - this "double A-side single" features the former singers of the Barnabys and Alex Kemp, formerly of Small Factory, mellow, lounge-pop. (Clubland Records, 7095 Hollywood Blvd. Suite 651, Hollywood CA, 90028)

Nerdy Girl Dime Store Hussy - three-song release by Cecil Seaskull's new troupe, complete with two guitars, bass and drums! (In the US: No Life Records, PO Box 461778, Los Angeles CA, 90046; in Canada: Janken Pon, 7070 St. Urban, Montreal, Que. H2S 3E6)

Spent "Revening" b/w "Foreign like a Car" - more of that Superchunk-influenced pop with beautiful vocals by Annie Hayden (Merge Records, PO Box 1235, Chapel Hill NC, 27514)

Sundowners "The Girl with the Thing in Her Hair" b/w "The Summer Song" - it's been out for a while, but it always takes so long for this Drag City-related material to get here. **Bill Callahan (Smog Palace)** - Sundowners. Need I say more? (See Note, c/o Drag City Records, PO Box 476867, Chicago IL, 60647-6857)

Various Artists Compulsiv III - with tracks by **Mary's gun'n'r** (a punkier version of Butteryglitz?), Portland's **Bugslick** (with an ambient soundscape to lull you into sweet dreams), **Marmalade** (younger and fuzzier than tsunami, but with that same strong female vocals, poppy guitars, and use of the quiet/loud formula), and **Simple Machines' Tsunami** (don't they always do, well. [Sorry! No address! Look for it at cooler record stores.]

Various Artists' Nautes Landing Vol. 1 - tracks by **Between Friends**, **Mean Spirit/Id Robots**, **The Feelings**, & **Les Fleurs De Lis**. Some ambient/experimental mellowness, some noisiness, and more of that four-track guy-with-guitar stuff. Listen to it the second volume'll be out before you know it! (Pop Secret/No Depression Records, PO Box 2203, Portland OR, 97208)*

holly go. lightly



pinky please come back

most Pavement sounding chanson of the group, right down to the Malkmus-like vocals. Pleasant, but unoriginal. The other record contains Montreal's

Starbean, with "No Earthly Means of Transportation," a space-pop song with non-descript vocals and New York's **Saturnine**. Their track "Compromised" has got some pretty neat guitar noodlings but the vocals are kinda nasally and grovelly sounding. I'll guess you'll have to decide for yourself if "The New Wave of Pop is on Derivative." (PO Box 42031, Montreal Que, H2W 2T3)

Even if you're not in the mood for a wedding, **The Wedding Record** is worth checking out, with four bands doing their best to be festive. As the story goes, the staff of Wall Records were wed on Sept. 2, 1995 and being the cool, indie rock geniuses they are, they convinced their musical friends to contribute tracks to a record to be used as invitations to the wedding. Us losers had to buy the record, but I can deal with it, cuz the bands are fabulous. First up: **Stratotanker**, with their lowkey, jazzy "Secret Wedding" that has a chorus which I swear goes "happy happy happy joy joy joy joy... then, the **Mountain Goats** (they're always going somewhere, aren't they?) with "Going to Port Washington," featuring John Danielle's bit terser lyrics and Rachel on bass and back-up vocals; **Franklin Bruno** (even though I prefer his material with **Nothing Painted Blue** better) does a fine version of Frank Loesser's "What are You Doing New Year's Eve?"; the hit of the record

7" is fast, garage-pop with lyrics worth deciphering. Basically the same sassy, spoken/screaming brat vocals and great punky sounds. (Kill Rock Stars, 120 NE State #418, Olympia WA, 98501)

Skinner Pilot, one of my favourite bands from Minneapolis, has a new three-ditty record, once again on Boston's Good Sin Records. This trio of Elizabeth Sharp (formerly of the completely overlooked band **New Radiant Storm King**) on bass and vocals, Andrew Zarou on guitar and vocals, and new drummer Roddy Elliott produce songs that makes you think about someone else's problems for a while. The lyrics are abstract but the emotions are completely tangible: bitterness, confusion, anger. Skinner Pilot are more cerebral than hardcore punk, but the attitude is there. Very

Being Angry, Listening to Women, Rejecting Sex-Kitten Hair and Saying what y

Kinnie Star

KRISTA: You said you wanted to talk about the women whom we admired or who had influenced us. I was just thinking that today is Mothers' Day, so I was wondering if you did anything special for Mothers' Day.

KINNIE: I just spent 4 days with my mom in Victoria. We just hung out. We never get to see each other. But I called her today and left a message: I just said that I was happy that she had me, that I was happy that you had my brothers too, but that it would have been good if it was just you and me.

Do you have a good relationship with your mom?

Ya, I love my mom. It's an intense relationship. She is a super, fiercely opinionated woman. So is my dad and so are my brothers. I come from an argumentative family, for sure. Everyone has an opinion and everyone is right. Including me.

Do you think of yourself as being an adversarial person?

Ya. Like a shit-raiser, you mean. I like that. **Do you think of your music as being a way to say what you think without being interrupted?**

Totally. Music and performance generally or any kind of art is definitely a way to give someone an image and say, here. For sure it's adversarial. But I like that and I respect that in other people. To an extent. **Do you think it's bad to be adversarial?**

Not necessarily. I think of myself as being an adversarial person in the sense I am willing to disagree, and I will rarely soft step around what I think. I'm just going to say it. But I also am a strategist too and I use adversity selectively depending on who I am with and how useful I think it will be. But I felt that when I first saw you, I saw maybe not adversity, but definitely anger in terms of the heaviness and directness of your style.

That's interesting that you see anger. I know I feel anger but sometimes I don't feel that it's angry enough.

Do you want your work to be really angry sounding?

I don't know if I want it to be angry sounding. But I want to be able to express that. And I feel like it gets lost and comes out really sweet sometimes. But that's cool too, because I see a lot of sweetness. But I'm sick of women being sweet.



by Krista Jam



I get the sense that you work in a lot of mediums. That you express yourself in a lot of different forms. You take photographs. You draw. You have your music. Is music the focus right now?

Writing is. Music comes out of that but writing is definitely the focus. Writing has been the focus for the last four years or so. Music has been the focus for the last one.

So before you were in a band or singing, what were you doing with your words?

Painting, sculpture, poetry, creative writing. But I think the outlet before music was graffiti. Doing big collages and gluing them all over the city. 8 1/2 by 11's and 11 by 17's.

Do you remember the first piece of graffiti you did?

Yeah, it was "Televalium Sedates You." No - the first graffiti was anti-war stuff and pro-choice stuff. I was in my hippy phase, hard core.

Not that graffiti is really a hippy thing. Do you still do graffiti?

Not as much. I'm going to get back into it, though. I had a lot of fun, and I really like the whole hip-hop genre of graffiti. I think you can do a lot with public art. You can definitely get some interaction going with people you wouldn't otherwise talk to.

I've seen a lot of things that I'd like to deface really. There is this nylon stockings ad that was all over town for a while. It said the power of expression, the image was just a pair of legs and an ass.

That's pretty intensely humiliating and fuckin' pathetic. Those are good things to deface. I should do it. You can just do it and take off. I can do it in broad daylight. I know the one you're talking about.

When I first came to the west coast - probably years ago or so - my friend Alexis was living on 1st and Commercial near these sky train pillars. I was in big letters on the pillar "Listen to the Women" was into doing really simple things then - and so one wrote "Slap the Ho" underneath it. It was perfect. And it was right there for everyone who walked past to see.

To see that people aren't listening to women. Yeah. And so Alexis changed it to "Slap the Ho."

What are you into these days?

Public Art. One of the reasons why I am interested in public art and music, rather than just sitting in my room and playing, is because it stirs peoples minds. I'm driven to provide music that people like and that I like. I shouldn't really say provide. But as I get more and more involved in music as a public thing it reminds me that you can provide people with sustenance if you are a person who does things in the public. For example, when I played at the Town Pump for this Hemp BC night, there were 10 bands and I was the only woman. All of the girls and boys were like, "Wow, a girl in music." It's still a novelty to be a woman in a number of fields. Music is one of those areas. There is a growing number of women, obviously. I want to be able to open doors for young women, women my age, older women. It's an arrogant thing to say, but I'd like to be able to do it. When I was high school I played a drum kit. My drum teacher was a woman, and it totally fired me. I was like, "Wow, that's so cool. You're a woman, and you play in bands and you teach, and you earn a living off of music." It was so cool.

Do girls come up and talk to you at your shows?

All the time. It's great. I feel so flattered, when women come up, and I can see something in their eyes, that I've made them feel elated in some way.

One of the reasons why I interview women who do music is that I saw music as a forum for reaching young people. Music is a very non-threatening way to do social change work or public education. It's fun, and it doesn't feel like education while it's happening. An image of a strong woman can have this subconscious impact; you don't have to say, "Hi. I'm here. Be like me." You are just there, and you do it. That's enough.

That brings up the thing I wanted to talk about, which is women in town that are doing amazing things. I can think of a few, right off the bat.

The very first women I interviewed in Vancouver were members of a three woman lesbian sex art collective called Kiss & Tell. They work in different forms: video, photography - they've also written a book. They produce their own porn. A lot of their images and their writing

challenge what we consider porn, this whole erotica/pornography distinction.

What do you think it is.

In the interview they suggested that erotica tends to be what is sanctioned, whereas pornography is what violates the boundaries set by someone in charge. So it is not so much a difference in content or form; it's about what is legitimized. That seems true to me.

I find that a lot of porn and erotica is not very sexy. It seems that the female body, the areas of the female body that are focused on as erotic and sexy, are just given so much weight and redundancy, that that's almost gone. I find stuff that is really erotic to be stuff that is really obscure. Something that I find really erotic is the spot on a woman's waist, right kind of in the back, not right on the side, in the back between the very back and the side - all of the corners of movement. The creases.

Which makes it hard to find mainstream porn erotic. It's all airbrushed out. Smoothed out... And really static. And posed. I've seen some really beautiful lesbian erotica. I'm sure there is a lot of really good erotica out there, but I never seem to find it. Where is it?

I find some of your music to be erotic. That heavy bassy music that gets into your bones. Like PJ Harvey. I appreciated that raw anger in your music. I think it was that song "Ophelia". It had less to do with what you were saying and more to do with the way it was being said. The heat from the sound.

Yeah. That song was recorded in 5 minutes. Just went up. Did the guitar line. Played it back; found another guitar line and put it down. First tape and just left it. That's why it feels that way. I was really feeling it. I was by myself and I was totally thinking of her. Thinking about the books she read and how she looked when she came home when she had just cut her dreads off. I was so used to holding this mound of dreads, and all of the sudden she had this little, tiny neck. It was so cool when she did it. She was shedding all the bull shit: abortions; relationships. A few days later she shaved it right down.

I like to see women uncumbered by hair. So you can see their face. Especially given the way hair is sexualized on women...

In an endlessly boring way. The whole fuckin' sex kitten mane bull shit thing. That's boring.

Tell me about the women you admire.

In this city? Coco Love Alcorn. That woman can sing, and she is an amazing chess player. She has such strong direction and she is such a strong worker. And she is such an amazing singer. She goes right inside her head when she sings. The first time I saw her play my jaw dropped and I was in shivers and in awe. Same with Holly McNarland. Awe. Same with Lindsay Davis from the Colorifics. Lindsay's style is a bit different; it's not as in-your-face.

Are most of the women you admire musicians?

They make me feel less alone. But there is not a lot of networking among women. I wish there was. There are some women who are super into networking. But I think a lot of women are really happy being surrounded by men, because it is safer to be a novelty. It's more of challenge to work with other women.

Are there women who are important to you who are not musicians?

There have been women in my life who have really affected me. Friends of my parents, mostly. There was a woman named Meryl Fullerton. When I was quite young she was doing very abstract stained glass, and I learned how to do stained glass with her. Abstract stuff. Not flowers over the door frame of a brand new house. It was big pieces of glass and abstract colours. And she spun wool and died it herself, so I got into colours.

One of my mom's best friends was this woman Linda Bergman, who lives in Toronto. She lives all by herself. There's no man in her life. She does her own thing. She works for herself; lives by herself. She was cool. She was the very first person who told me that my writing made sense. I read her a letter I was going to send to my dad when I was 14, and said, "Wow. That's very articulate." And I said, "It's just what I feel.".....

this GAME is



So boring

After several foiled attempts at interviewing stars of electronic music, I got my chance with Plus 8's (a Canadian label started by Nichie Hawten and John Aquaviva) The Legion of Green Men. I met with the Legion, Lex and Nu (aka Alexander Aidius and Rupert J. Lloyd), before their soundcheck for last Wednesday's 'Ginger Snaps' at Mars. Not having interviewed anyone before, I was a little anxious, but fortunately the conversation developed naturally.

The Legion got their start nearly ten years ago while skipping a day of high school to play with a friend's equipment. Since that day they have started their own label, Post Contemporary, and have been involved in various other projects including Incarnate and Alkahest, to name but a few. They are likely best known for the endless looped vinyl tracks called eternal opuscles, which have charted in the UK. Unfortunately, the Legion's overseas success has been matched here at home. After producing music for many years, these two 20-something Burlington natives remain essentially obscure within Canada. However, their recent association with both Plus 8 and Virgin bode well for the Legion.

Being associated with such a large label as Virgin/EMI, one would fear that their unique ambient dub style would be sacrificed for a more mainstream sound. When I asked how they felt about being associated with Plus 8, they expressed their elation at being able to work with the likes of Nichie Hawten (Plastikman) and Speedy J. As for Virgin/EMI... Clearly for the Legion the music comes first and they vowed not to change their ways. In fact, Virgin has put no pressure on them whatsoever. It appears that the major labels are just continuing to expand into the electronic music genre. The one drawback for the anti-marketing Legion is their newly found marketability.

Lex and Nu both seemed quite tired of being interviewed, in addition to having pre-show jitters. Although successful in Europe, their isolation from the European community has hindered their development as they have few peers to bounce ideas off of. In addition, they haven't performed 'live' very often and are clearly not thrilled with the idea. As with many live performers, such as Speedy J, the Legion use pre-recorded music with a live mix. Their set was planned to be one hour and two minutes precisely, with an ambient beginning gradually developing into a straight ahead pounding.

When asked about their writing style, Lex and Nu said they write together; however, there is more fighting than production, which has led them both to plan solo projects for the near future. The rate of the Legion of Green Men appears slightly uncertain as Lex and Nu are tending towards a more lounge-y acid jazz sound.

However, due to their limited success in Canada, Lex and Nu will be seeking day jobs to help pay the bills. The fact that they need jobs made these two Canadians even more likable and human, even though they are distributed by Virgin/EMI. They even wear and distribute their own line of ear plugs for club goers. Incredible.

After a somewhat lengthy sound check the Legion waited anxiously for their show, which was slated for midnight. Although their set was more ambient, the dancefloor remained full with Legionaires enjoying the smoothly crafted loops and beats. While watching Lex and Nu on stage it was clear their nervousness was gone and they were fully immersed in their music, with heads bobbing and hair flying.

If you missed the show or haven't heard the Legion's latest, *Spatial Specific*, listen to Solid State this Friday from noon till 2pm.

By Thomas Hicks



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WORLD DOMINATION

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July 6
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under review

LOTION *Nobody's Cool* (SpinArt)

This is Lotion's second album following up Full Isaac. Lotion epitomizes what I would call "Longerawk". With melodic lounge vocal backed up by guitar driven rock, Lotion keeps switching between really mellow songs and full out "rockin' loveboat songs. *Nobody's Cool* is lacking a song like *Love Theme From Santo Gold* as in the previous album, but this is a pretty good bunch of songs nonetheless.

GG

B12

Time Tourist
(WaxTrax/TVT)
I've been told that *Time Tourist*, even with the addition of much more studio equipment, really doesn't sound all that different than B-12's 1993 release *Electro-Soma*. However, just like I saw *Alien* without having seen *Alien*, I have to admit I have never owned a copy of the super-hyped

Electro-Soma. Back in '93, I was more into the dance-floor friendly grooves of artists like *Hardfloor*, *Sven Vath* and *The Prodigy* rather than the more cerebral sounds of what was coined "Intelligent Techno". Well, it's three years later and the new catch words of the moment are "trip hop" and "jungle", so where does that leave B12? Answer: At the top of my rotation list.

Time Tourist is a serious voice-free 60 minute journey of polished Detroit-inspired armchair techno that is a joy to listen to over and over again. In addition to the music, the packaging of this CD is fantastic. Great artwork by acclaimed science fiction illustrator Trevor Webb shows, in the foreground, a giant spaceship docking; in the background is a panoramic view of a 22nd century London. Check it out. And when you do, have a look around the store's cash register for a skinny guy in a suit holding a copy of *Electro-Soma* because that will be me.

Brian Wright

KEVIN KANE *Neighbourhood Watch* (On/Off)

I was never a huge Grapes of Wrath fan, though I was curious to hear what the ex-Grope was up to these days. As it turns out, I'm pretty impressed by this Kevin Kane solo album. And for the most part, the only instrumentation is acoustic guitar and a single vocal. The songs are presented in their bare and most vulnerable form.

The first four tunes are excellent; kind of sad and pretty. There are a couple of songs in the middle of the thirty-three minute CD which gets a bit too long and meandering for my liking. But it quickly picks up again and the last four tunes are as great as the first few. While it's unlikely that *Neighbourhood Watch* will be commercially successful, I think that this type of recording suits Kane very well.

Fred derf

CHILDREN OF THE BONG *Interface Reality* (U.S. Remix 12") (Mammoth)

Of course, there is the original album version of *Interface Reality*, which I really enjoy with its wiggled-out r/hip-hop influenced beats, and then there are three reconstructions: one by Stryke, one by Tyler Stone, and one by Chris Brann and Aldo Bender who call themselves Deep Dust. The first two remixes take out the great hip-hop beats and put in the straight four part four dance beats. These two mixes are all right, but it is the Deep Dust mix which really stands out. Like the name suggests, it sounds a lot like a *Chemical-Dust* Brothers remix with great guitar sounds, ass-shakin' breakbeats and nice build ups and breakdowns that make you say "Yeah, I can dig this." Yes, the Deep Dust remix is the track that makes the whole album worth while.

Brian Wright

BAD RELIGION *The Gray Race* (Atlantic)

This review was going to start "Melodic punk rock from the guys who ghostwrote the book." But, you know, that book has been through so many readers, it's impossible to know who the author(s) was/were and, besides, the story's so well-known now that people are growing tired of it even as it spawns its own sitcoms. This album is solid

and predictable and, yes, good. But there is nothing really worth remarking upon in terms of life-altering lyrics or hooks or whatever. They're preaching to the converted.

Sophie Hamley

TINKER *Receiver* (Bear Records)

"Occasional psychedelic headbanger seeks metal-rock acoustic fan with aspirations to *Teo Farty*-ness and major Led Zep hangups. Serious contenders only need apply..." This eight song EP is good enough, that is, it's not all bad. But it's a little bit contrived - there is too much that seems taken from somewhere else and not enough of a new sensation. The production isn't as good as it could be. There's a distinct impression emanating that they're probably better live. In their favour, there aren't a lot of Canadian bands doing this sort of thing, and they'll probably become better as they define exactly what it is they're trying to do. Curiosity point: *Melissa auf der Maur* of Hole was playing in this band when destiny, i.e. Courtney (they might be the same thing; the jury is still out) intervened.

Sophie Hamley

SHELLEY HIRSCH *O Little Town of East New York* (Tzadik Records)

I remember hearing someone say that they could tell whether or not

a person was lying by the attention they paid to details. If this is so, Shelley Hirsch proves on her album, *O Little Town of East New York*, that she's either one of the best liars working the circuit in New York or she's got an incredible memory. In either case, as this Tzadik release shows, she's one hell of a story teller.

Hirsch, along with her frequent collaborator, keyboardist David Weinstein, is a downtown scene regular, having worked with John Zorn, Ned Rothberg and many others. But the reputation bestowed upon many other downtown divas like Laurie Anderson and Ann Magnusson eludes Hirsch. Like the other two, she has a stash of colourful anecdotes, an off-kilter sense of humour and a penchant for studio vocal tricks.

My personal favourite track is "Songs in My Head", in which she churns out lines from "Are You Experienced?", "Sex Machine", "Windy", "Woolly Bully" and about a thousand other songs, all echoing over a cheesy synth funk groove. Even K-Tel couldn't dream of packing this many hits of the 60s in the space of four minutes. Despite the humour, this album is rather heart-felt. Like the period of time it covers, *O Little Town of East New York* evokes from songs of innocence to songs of experience. The early tracks tell stories of crooning along with Johnny Mathis records, the sickening smells of chicken soup in a friend's house, what it's like for a

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under review (con't)

young Jewish girl to sneak into a confession booth and far too many other things to summarize in one review.

Toward the end when Hirsch is a teenager in the late 60s, the mood is ever-soaring. The most telling moment is on "Franklin K. Lane," I worked my Ass Off," when she takes the voice of her dad - the same guy who used to dance with her to Johnny Mathis and take her for sleigh rides on old refrigerator doors and who thought Franklin Roosevelt was the best president the U.S. ever had.

By the late 1960s, dad is an exploding ball of reactionary hate, ranting about lazy Communists and how "we gotta bomb Vietnam." It's clearly the end of an era for Hirsch and for every one around.

As entertaining as this album is, it is also a brilliant slice of social history of Brooklyn life in the 50s and 60s. And whether it's documentary or fiction, it will be unforgettable.

One day, I may even remember more about Shelley Hirsch's youth than my own.

Michael Chouinard

ORNETTE COLEMAN AND PRIME TIME
Tone Dialing
(Verve/Harmolodic)

What's going on with Verve records? The jazz label noted for reissuing classic oldies with finely packaged, retro covers is entering some unfamiliar territory with the distribution of free jazz grandpa Ornette Coleman's latest album, *Tone Dialing*.

Let it be known that none other than "Mr. Freaky Deaky" Miles Davis once said Coleman must be "screwed up inside" to play music the way he did.

I was worried that the jacket-and-tie style of Verve might take the edge off of Ornette. Not so. Even though the record is pretty mellow by his standards - especially with the addition of keyboarders in recent years - Coleman's bluesy yet otherworldly alto sax is always wandering off innocently into places it shouldn't be.

Ornette and his electric band, Prime Time, could never be mistaken for the pedigreed jazz whiz of the Rippingtons, the Yellowjackets or anything. Slick Chick Corea's been involved with for the past fifteen years.

This band is constantly redefining itself. The streetwise funk of the bossas is still there, but there's some tabla thrown in. And the Afro-pop sounding guitars would be right at home in Youssou N'Dour or Remy Ongala's group.

You want Caribbean? On a couple of cuts like "Guadalupe," I was waiting for Harry Belafonte to make a cameo.

It may not rank with *Free Jazz* or *The Shape of Jazz to Come*, but *Tone Dialing* is still a fun listen. The hip-hop foundations of some of the stuff might even rope in a few of the kids.

With all the mishmash of cultures on the disk, Coleman seems to be broadening his horizons even farther. Let's hope the same can still be said of his record company over the next few years.

Michael Chouinard

Ralph Olympia 66
(Bongo Beat)

Steven Quinn re-shashes all the famous licks of the late sixties mod Rock and Roll classics (Gloria, Not Fade Away) and Ralph lazily, flaily poets overlap, mostly sentimental gusts of said era. I didn't get the CD because I thought I was going to like it. I got it so that my roommate and I could laugh at it in that "oh, come on" kind of way as one would on an episode of "Family Matters".

Janis Warren

7 Year Bitch
Gata Negro
(Atlantic)

Hmmm, maybe it's because I'm really tired, kinda stoned and at a point in my life where I'm always broke, awake for 30-40 hours at a time and try-

ing vainly to shake about four scumbag lovebugs with the most depressing and transparent court-ing procedures I've ever danced with, but this CD is really doing me some good. I'm actually laying on the couch listening to it as opposed to hovering over the CD player, skipping to the next track after a responsibly objective minute has crawled by and trying to think of something to say. Their musicianship ain't gotten any better and their lyrics ain't gotten any deeper, yet astonishingly, they rock way harder.

Janis Warren

Various Artists
Survival Of The Fattest
(Fat Wreck Records)

Ho boy, this music (poppy punk) reminds me of Calgary. It reminds me of political loudness in young teens. It reminds me of Community Centres. It reminds me of keg parties. It reminds me of guys with bodies like jocks and hair like surfers that are surgically attached to their skateboards when they're not fighting or swilling formaldehyde at the Ivanhoe. It reminds me of one guy in particular who was nothing like any of those guys who broke my heart real hard and forced me to pull down my pants and shit it out in a public place. I hate all these things, therefore, I hate this music. To be fair though, this compilation does have a variety of the (albeit limited) pop punk genre and a lot of songs. So I guess it's worth the money if you're into that sort of thing.

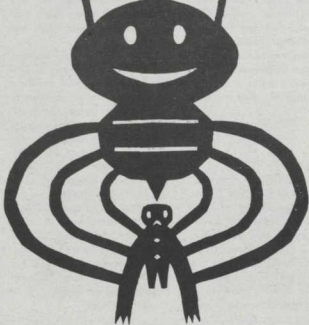
Janis Warren



Jad Fair & Phono-Comb

Monsters, Lullabies and the occasional flying saucer. Written by Shadowy Men On A Sadowy Planet with dad and recorded by the terrifying new combo Phono-Comb, which seems to be comprised of S.M. Don & Reid, and Dallas of The Sadies.

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On Guard For Thee

A Collection of Canada's Youth Gone Bad Put Together by the fine folk at Lance Rock for Australia's Au-go-go Records. Features unreleased tracks by Iluvus Rancheros, Punchbuggy, Culu, Smugglers, McRackins, Crash!, Bum Chitzdiggitt, Evaporators, Stupes, Parkades, Pluto The Stinkies, Pussy Monster, Tonics, Forbidden Drunkenstein and The Von Zippers! Can't really ask for much more...Can you?



Ron Hawkins The Secret Of My Excess

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SATURDAY JUNE 15TH '96

THE DEBUT ALBUM

"A cauldron of intense vocals, dirty guitars, inspired bass lines, and demonic drumming, the Pasties' sound occasionally teeters on the edge of grunge, but it more often stays rooted in teen-basement, hard rock sensibilities — with one difference, this band has a singer with a jaw-dropping, hair-raising voice."

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MINISTRY

by Bert and Ernie
 Bert: Hey Ernie! Why do these people look so funny?
 Ernie: 'Lo Bert! I think we're lost! This doesn't look like Sesame Street...except for their hair...
 Bert: Ernie, what is this? What is it? The Jesus Lizard? Ahhh...Hey! Isn't that Grover signing for them?
 Ernie: Yeah! He's so nice! When the people get too hot, he spits water all over them.
 Hey Bert, what is a "boiler maker"?
 B: Shut up, Ernie. Look, now he's playing with those kids.
 Hey, didn't his mommy ever tell him it's not nice to jump on people?
 E: But they like it. Bert, why does our pop taste funny?
 B: Never mind.
 E: OH, they're gone. What's next, huh? Huh?
 B: Something called "Ministry".
 E: Hey! Hey! That's Kermit on the bass! And look! The singer, it's...
 Both: Oscar the Grouch!
 Bert: I thought Oscar hated music and singing. But he's got his own song about himself - filth pig!
 Ernie: Oooh! Look at the

pretty strobe
 lights...flashing...Thieves!
 Thieves and Liars!
 B: Um, Ernie?
 E: Must...kill...must...pierce my nose...

B: ERNIE! Snap out of it!
 E: Oh...sorry, Bert. I think I really like Oscar and Kermit's band. But that low noise is doing funny things to that thing that hangs down the back of my throat, how 'bout you, Bert?

B: Shut up Ernie. I think that I have to go to the bathroom...
 E: These people are shoving me, Bert. Let's beat them up.
 B: I think it's time to go, Ernie.
 E: Take the pole out of your ass, Bert.
 B: That's it! You and Rubber Duckie can just take a bath by yourselves tonight!
 E: Aw, gee, Bert.

Today's show was brought to you by the letter F, and by the numbers 6, 6, and 6. Additional funding by the National Endowment for the Hearing Damaged.



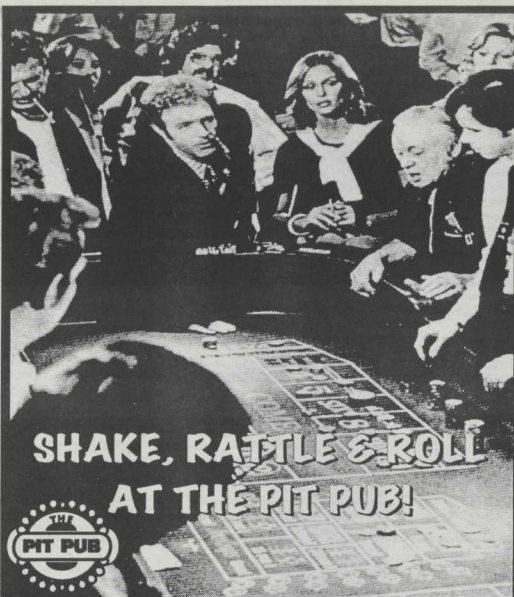
JAWBREAKER

FLUF
WHEATCHIEFS
Wednesday, May 15
The Town Pump

The people were out to rock, and they did. Well, sort of... A moderate level of disappointment and a few less people semi-filled the Town Pump caused by the last-minute cancellation of Jawbreaker. (We heard rumours of lorigitts and/or denied entry by the border butt searchers.)

The Wheatchiefs worked the crowd the best they could (that's one low slung guitar!), but the energy build up to why we paid \$12.50 just wasn't in the crowd. We caught Fluf at the Niagara a few months back and there's no doubt that the show had the bonding-high testosterone-ing-a-long energy that this show lacked. But enough comparisons - The Mighty O and the boys of Fluf offered up a good time of new and & old "Hawdkoa Rock n' Roll" Hell, we saw Jawbreaker the last time they played the Pump, so who are we to whine?

Steve & Mike



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june '96 LONG VINYL june '96 SHORT VINYL june '96 INDIE HOME JOBS

1 various artists	brain candy soundtrack	matador
2 various artists	on guard for thee	augogo
3 various artists	where wire tribute	wmo
4 the snugglers	selling the sizzle	mint
5 various artists	ambient time travellers	hypnotic
6 down by law	all scratched up	epitaph
7 rheatoatics	music inspired by...	dog/warner
8 mecca normal	the eagle and the poodle matador	
9 various artists	invasion of the indie matchless allies	
10 various artists	three ad	waveform
11 rachels	music for egon schiele	quaterstick
12 one step beyond	one step beyond	mo' funk
13 stereolab	emperortomato ketchup elektra/warner	
14 the moog cookbook	the moog cookbook	restless
15 chivdiggitu	chivdiggitu	sub pop
16 broken girl	broken girl	sappy/mub pop
17 the surfdusters	raincoast rumble	fireball
18 ged fair and phonoomb	monsters, lullabies...	shake
19 superconductor	bastardcong	boner
20 daytona	sustain	sulu
21 ani difranco	dilate	righteous babe
22 various artists	i shot ardy warhol soundtrack	tag
23 the scissor girls	ve people space with phantoms	stardust
24 various artists	tiddleywinks	chelsea's
25 lakka and the consciousness	gravity	upstart
26 various artists	vampiros lesbians soundtrack	metal
27 smog	kicking a couple around	drag city
28 various artists	punk lost and found	shenachie
29 modest mouse	this is a long drive for...	up
30 babe the blue ox	people	rca
31 various artists	from the ladie to the...	green pepper
32 wretched ethyl	cranky	schuff
33 j nardis	martin and me	reprise/warner
34 man or astronaut?	what remains inside a black hole	augogo
35 some	holiday and sport	daria

1 sifi and the mach illi	1976	1-2
2 m	is the thirteenth letter	palace
3 the cebe barns band	she's a winner	horsekitty
4 punchbuggy	dressed for success	mag wheel
5 skinner pilot	alg 28 side	godskin
6 the forbidden dimension	hallowen everywhere	melodys
7 how sifi and the mach illi split		1-2
8 glovera	travelogue	k
9 kongsochia	nor cease thou never now...	palace
10 sissy bar	said to say	mootron
11 nadigan	plays with herself	moon puss
12 the new grand	a dangerous affair	bubblegun
13 suapane	the only reason under the sun murder	
14 the crabs	anything and everything	
15 various artists	for paper airplane pilots	papercut
16 fireworks	prize mover	1-2
17 various artists	good booch	igor
18 the cherry smash	west coast rip off	candy floss
19 ashtray boy/clag	split	spit and a half
20 the kvyet kings	somebody like you	1-2
21 various artists	our stupid noise	bubblegun
22 spark	escape from spark	lucky artist
23 varmaline	party now	clubland
24 orange glass	circle dance	sappy
25 rhinola	vodka	backporch revolution
26 new bad things	camp 18	box dog sound
27 melt banana	it's in the pillcase	skin graft
28 the dinks	go home	meathead
29 in a spin	in sick	planet pimp
30 run on	miscalculation	matador
31 the von zippers	mighty red barn	retotfix
32 the pebbles	i'm sitting by the window planet pimp	
33 turnaceface	overcome	cinnamon toast
34 supernazis	uncle wiggy	get hip
35 the kool kids	who's coolest?	ahgie

1 euphonix	radio exorcist
2 go5	fuzzyhead pills
3 violet	i step on all the cracks
4 plump	cold feet
5 touch and go	uply
6 wandering luvy	baby eyes
7 squeaky	three
8 johnny millennium	speed
9 naardark the sanitary elephant	i wanna get punched
10 destroyer	karen is in rone
11 irving klav trio	170 ways
12 gaze	jellybeans
13 junior	deviline
14 the stupes	i step on all the cracks
15 violet	the first one
16 celestial magenta	saturday disaster
17 pipedream	blends with pens
18 more socks	nancy song
19 meow	untitled
20 the papillomas	supercar
21 trish kelly	justify glory to god
22 universal lounge act	cloudstony bag
23 bpm	heartless
24 chris houston	on & on
25 blowpipe	patti - dee
26 hayden	condensed
27 speckled jim	expose
28 staid	later
29 krevis	follow your voice
30 sturvis	molly ringwald
31 jabber	first base is sleeping
32 space kid	badger girl
33 readymade	luminites
34 the unhappies	
35 kid champion	

top ten hip hop

1 De La Soul	Drakes Is High
2 Jay-Z w/Proxxy Brown	Ain't No Kings
3 Xzibit	Paparazzi
4 Hellcat Skeithat	Operation Lockdown
5 Ras Kass	Miami Life
6 Real Live w/ Larry O, Cappelaenza, Shattaway, Killa Bie & Lord Tariq Real Live Side Part II	Clones
7 The Roots w/ M.A.R.S. & Dice Raw	Heart Full of Sorrow
8 House of Pain w/ Sadat x	Doe or Die (Remix)
9 Aa W/Naekwon	Art of Facts
10 Artifacts	



charts

HOT! WORLD BEAT TOP 10

1 los hermanos rosario	la duna del swing	karen
2 mickey spice	strictly the best 16	vp
3 mickey taveras	quiere me	ap
4 yellowman	around the world	ras
5 tabou combo	reference	hibiscus
6 king sunny ade	e dide get up	meza
7 tipsy kings	metrolas	sony
8 waggz	party mix vol 6	penthouse
9 la banda gorda	candela pure	ap
10 wayne wonder	all original bombshell	vp

THE MOTORDADDY'S "MY KIDS' TOP 10 SONGS"

1 damien jurado	motorbike ep
2 maxp	summer of '69
3 the fells	
4 the tonics	littlest nobo theme
5 santa emeralda	house of the rising sun
6 evaporators	coco coco
7 anything from the pointed sticks	
8 delgado	liquidation girl
9 girl trouble	sings elvis
10 mick's travel tunes	

ska-t's top ten skank inducers

1 pietasters	oolooloo	moonaka
2 skavovvie&epitones	fatfootin'	moonaka
3 skankin pickle	live	dill
4 voodoo glowskulls	firme	epitaph
5 laurel aikken	bluebeat years	moonaka
6 various artists	generic place	stiff dog
7 scottlaw	sta in hi-fi	moonaka
8 rudiments/sulicide machines	skank for brains	dill
9 let's go bowling	mr. twist	moonaka
10 n.r.t experience	ska-nic reducer	lookout!

What we played 10 Years Ago

1 peter gabriel	sledgehammer
2 macattack	the art of drums
3 art of noise	peter gunn
4 the water walk	far fields/seven statues
5 kavin ned	more/tes type
6 meadri drivers	skating ghost
7 sonic youth	flower/balloon
8 the beastie boys	she's on it/slow and low
9 hunker du	don't want to know if...
10 the Jesus and Mary chain	some candy talking

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positive, mail in your request, because I am not a human-answering machine. Got a quarter then call someone who can.

3		
4		

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Programming!!!!

SUN	MON	TUE	WED	THU	FRI	SAT
THE CITR MORNING SHOW / BBC WORLD SERVICE						
are you serious music?	Breakfast with the Browns	third time's the charm	polyfiller DIGITAL FLUXUS CROSSMETER	musical interludes Radio Free WOMEN	Vivian Fitzpatrick's Love Din Telesis	THE SATURDAY EDGE
NEWS	the stupid RADIO SHOW	BLOOD ON THE SADDLE	love sucks	CANADIAN LUNCH	Have No World/ Solid State	NEWS
ROCKERS SHOW	MECHANICAL OBJECT MUSIC	Rebel Jazz	girlfood	S&M gustin's time	Little Twin Stars	POWER CHORD
BREAST ARGO/ Lucky Scratch	Heart-Eating Veggies Feminine Hy-line	Get The Jays! Mary Tyler Moore Show	MOTOR DADDY	FLEX YOUR HEAD	NARDWUAI noise	AFRICAN SHOW
Radio Blue Warsaw	THE CITR DINNER REPORT					hearsay
Heather's Show	flaming caterpillar	Aware House	ESOTERIH	Out For Kicks	NATION 2	THE SHOW (hiphop)
cobra.	polyphonic/ hip hop habit	UNHEARD MUSIC	and sometimes why	ON AIR WITH GREASED HAIR	NATION	squapnic sandwich
GeetaNali	THE JAZZ SHOW	RITING LATING	tropical daigairi	LIVE FROM THUNDERBIRD RADIO HELL	HOME BASS	live at the hi-hat/5 hour lunch
ONE STEP BEYOND: RADIO FREE AMERICA		fill-in/ witchdoctor highball	STR8 OUTTA JALLANDAR	RADIO T.V./ GROOVE JUMPING		
IN THE GRIP OF INCOHERENCY	SCREAMING INCO-SISTENCIES	AURAL TENTACLES	THEORY.RFR	fill-in slot from hell	Limp Sink	SOMETHING
					Lucid Soul	

june datebook



SAT 1 Tropical Waves II Cruise w/Rumbo Calzad and Alo Brazili with DJ Earl the Pearl and DJ Doctor del Ritmo, 9:00 p.m. - 1:00 a.m. board at Harbour Ferries (fot Denman). Turtle Records Release Party at the Commodore...Ngoma at Cafe Deux Soleils...Grin Skunk w/Squirrel at The Niagara...One w/Rein Indeed at The Town Pump...Bill Morrissey w/Time Waves [early show] and The Paperboys [late show] at The Starfish Room...The Sweeters w/Dak Attack and The Insipids...The Elastic Band at The Purple Onion...Spirit Merchants w/Charlie McKenzie at the Railway Club...Vive l'Amour, 7:15 p.m. and Curtis's Charm, 9:30 p.m. @ Pacific Cinematheque...Spike and Mike's Festival of Animation, 2:00 p.m., 7:30 p.m. and 9:30 p.m. @ the Ridge...

SUN 2 Guttermouth w/d.b.s and The Suicide Machines at the Anzo Club...Curtis's Charm, 7:30 p.m. and Vive l'Amour, 9:15 p.m. @ Pacific Cinematheque...Spike and Mike's Festival of Animation, 2:00 p.m., 6:30 p.m. and 8:30 p.m. @ the Ridge...

MON 3 Psychotic Film Festival at the Railway Club...80's Night at Graceland...Palvo w/Trumans Water at The Starfish Room...Vive l'Amour, 7:15 p.m. and Curtis's Charm, 9:30 p.m. @ Pacific Cinematheque...The Young Poisson's Handbook, 7:30 p.m. and Shallow Grove, 9:30 p.m. @ the Ridge...

TUES 4 Perfect w/Enormous at The Town Pump...Amanda Hughes Bandula at the Railway Club...Superfly Tuesdays at The Purple Onion...The Young Poisson's Handbook, 7:30 p.m. and Shallow Grove, 9:30 p.m. @ the Ridge...

WED 5 Noah's Great Rainbow CD Release Party w/The Nancy Weiser Band at the Starfish Room...The Boy City Rollers at the Commodore...Ronnie Hayward Trio at the Railway Club...Reggae Night at Graceland...Monsoon Groove at The Purple Onion...Curtis's Charm, 7:30 p.m. and Vive l'Amour, 9:15 p.m. @ Pacific Cinematheque...12 Monkeys, 7:00 p.m. and City of Lost Children, 9:30 p.m. @ the Ridge...

THURS 6 Ozzy Osbourne w/Fitter at GM Place...The Beauticians w/Unseen Steps at the Railway Club...Caloritas w/O.F.T. Henry Mo Field and Mudlarks at The Gate...Hovecraft at the Starfish Room...Sol at Graceland...Animating Women 1, 7:30 p.m. @ Pacific Cinematheque...12 Monkeys, 7:00 p.m. and City of Lost Children, 9:30 p.m. @ the Ridge...

FRI 7 The Watchmen w/Weeping Tile at the Commodore...No Mono w/guests at the Railway Club...Mothers, Meat & Freud's Flesh, 8:30 p.m. @ Edison Electric...The Liminals, Vektor and BMX at the Anzo Club...The Real McKenzies at The Gate...Mark Hasselbach and The Jazz Perpetrators at The Purple Onion...Killing Grandad, 7:15 p.m. and The Official Story, 9:30 p.m. @ Pacific Cinematheque...Spike and Mike's Festival of Animation, 7:30 p.m. and 9:30 p.m. @ the Ridge...

SAT 8 CITR 101 9PM PRESENTS TRISTAN PSIONIC, READYMADE, SIANSFHERIC and GAZE at the ANZA CLUB...CITR 101 9PM PRESENTS ASS PONY and POSSUM DIXON at the STARFISH ROOM...No Mono w/Wired at the Railway Club...The Deadcats w/Dunderheads, Mac Pontiac and His Ozark Combo at the Niagara...Mothers, Meat & Freud's Flesh, 8:30 p.m. @ Edison Electric...Fear of Drinking at the South Coast Shop...Kevin Elschuck Quartet at the Purple Onion...Killing Grandad, 7:15 p.m. and The Official Story, 9:30 p.m. @ Pacific Cinematheque...Spike and Mike's Festival of Animation, 2:00 p.m., 7:30 p.m. and 9:30 p.m. @ the Ridge...

SUN 9 Seven Mary Three w/Poe, Lustre at the Commodore...Mothers, Meat & Freud's Flesh, 8:30 p.m. @ Edison Electric...A Shadow You Will Be, 7:30 p.m. and Where Are You The Official Story, 9:30 p.m. @ Pacific Cinematheque...Spike and Mike's Festival of Animation, 2:00 p.m., 6:30 p.m. and 8:30 p.m. @ the Ridge...

MON 10 Kinny Star at the Ready Mix Lounge...Psychotic Film Festival at the Railway Club...80's Night at Graceland...A Shadow You Soon Will Be, 7:30 p.m. and Counting to Ten, 9:30 p.m. @ the Ridge...The Purple Onion...Killing Grandad, 7:15 p.m. and Rumble in the Bronx, 9:35 p.m. @ the Ridge...

TUES 11 Amanda Hughes Bandula at the Railway Club...Electroaction at The Town Pump...Superfly Tuesdays at The Purple Onion...Broken Arrow, 7:30 p.m. and Rumble in the Bronx, 9:35 p.m. @ the Ridge...

WED 12 Porno for Pyros w/Extra Fancy at the Commodore...Ronnie Hayward Trio at the Railway Club...Reggae Night at Graceland...Monsoon Groove at The Purple Onion...Galicia, 7:15 p.m. and Rog Ball, 9:45 p.m. @ Pacific Cinematheque...The Star Maker, 7:30 p.m. and The Postman, 9:35 p.m. @ the Ridge...

THURS 13 CITR 101 9PM PRESENTS VELOCITY GIRL and FUZZY at the TOWN PUMP...Cast w/Self, The Hollow Bodies at the Starfish Room...Trooper and Loverboy at Richards...Tex Tiles w/The True Moral Fibres...Sol at Graceland...Animating Women 2, 7:30 p.m. @ Pacific Cinematheque...The Star Maker, 7:30 p.m. and

The Postman, 9:35 p.m. @ the Ridge...

FRI 14 Bobby Hatteron w/Jamie Hanger Band, The Wignuts at the Railway Club...Dark Side of the Heart, 7:15 p.m. and Camila, 9:35 p.m. @ Pacific Cinematheque...Spike and Mike's Festival of Animation, 7:30 p.m. and 9:30 p.m. @ the Ridge...

SAT 15 The Queens, The Smugglers, The Hi-Fives at the Seylyn Hall, N. Van...Big Yellow Taxi w/Mo Field at the Railway Club...Dark Side of the Heart, 7:15 p.m. and Camila, 9:35 p.m. @ Pacific Cinematheque...Spike and Mike's Festival of Animation, 2:00 p.m., 7:30 p.m. and 9:30 p.m. @ the Ridge...

SUN 16 Tangos, The Exile of Gerdal, 7:15 p.m. and Funes, A Great Love, 9:35 p.m. @ Pacific Cinematheque...Spike and Mike's Festival of Animation, 2:00 p.m., 6:30 p.m. and 8:30 p.m. @ the Ridge...

MON 17 Fast Folk Underground at the Railway Club...80's Night at Graceland...Tangos, The Exile of Gerdal, 7:15 p.m. and Funes, A Great Love, 9:35 p.m. @ Pacific Cinematheque...Dead Man Walking, 7:15 p.m. and Bottle Rocket, 9:35 p.m. @ the Ridge...

TUES 18 Amanda Hughes Bandula at the Railway Club...Superfly Tuesdays at The Purple Onion...In The Name of Christ, 7:30 p.m. @ Pacific Cinematheque...Dead Man Walking, 7:15 p.m. and Bottle Rocket, 9:35 p.m. @ the Ridge...

WED 19 Bob Wiseman at the Gastown Music Hall...Ronnie Hayward Trio at the Railway Club...The Truce, 7:30 p.m. and The Tomba, 9:30 p.m. @ Pacific Cinematheque...Reggae Night at Graceland...Monsoon Groove at The Purple Onion...Margaret's Museum, 7:15 p.m. and The Confessional, 9:25 p.m. @ the Ridge...

THURS 20 Bob Wiseman at the Gastown Music Hall...Rooter w/Delta, Flax at the Railway Club...The Truce, 7:30 p.m. and The Tomba, 9:30 p.m. @ Pacific Cinematheque...Margaret's Museum, 7:15 p.m. and The Confessional, 9:25 p.m. @ the Ridge...

FRI 21 Happy Man w/guests at the Railway Club...George Shearing Duo w/Diana Krall Trio at the Orpheum...Boss is Base w/Punjab by Nature at The Commodore...Gush at the Western Front...Benjoni and Destruction at The Purple Onion...Zazie Dand Le Mero, 7:30 p.m. and The Thief of Paris, 9:15 p.m. @ Pacific Cinematheque...Spike and Mike's Festival of Animation, 7:30 p.m. and 9:30 p.m. @ the Ridge...

SAT 22 Happy Man w/guests at the Railway Club...NRBQ w/Ronnie Earl & the Broadcasters at the Commodore...Paul Pimley & Tricky Sunken at the Western Front...Gush and Destruction at The Purple Onion...Zazie Dand Le Mero, 7:30 p.m. and The Thief of Paris, 9:15 p.m. @ Pacific Cinematheque...Spike and Mike's Festival of Animation, 2:00 p.m., 7:30 p.m. and 9:30 p.m. @ the Ridge...

SUN 23 Dada at the Town Pump...The Jazz Passengers featuring Deborah Harry w/Brown Fellinits at the Commodore...Carlos Zingari & Peggy Lee at the Western Front...Time of Revenge, 7:30 p.m. and Nothing to Lose, 9:40 p.m. @ Pacific Cinematheque...Spike and Mike's Festival of Animation, 2:00 p.m., 6:30 p.m. and 8:30 p.m. @ the Ridge...

MON 24 Grrls with Guitars at the Railway Club...Gilberto Gil w/Celso Machado at the Commodore...Ray Anderson's Pocket Brass Trio at the Vancouver East Cultural Centre...Joelle Leandre/Vinny Galia/Francois Houle at the Western Front...Time of Revenge, 7:30 p.m. and It's Always Difficult to Return Home, 9:30 p.m. @ Pacific Cinematheque...Flirting With Disaster, 7:30 p.m. and The Last Supper, 9:25 p.m. @ the Ridge...

TUES 25 Phil Woods Quintet w/Stratocchiefs at the Vogue...Amanda Hughes Bandula at the Railway Club...Medeksi, Martin & Wood w/Charlie Hunter Quartet, Shuffle Demons at the Commodore...Canvas Trio at the Western Front...Superfly Tuesdays at The Purple Onion...Flirting With Disaster, 7:30 p.m. and The Last Supper, 9:25 p.m. @ the Ridge...

WED 26 Ronnie Hayward Trio at the Railway Club...BeauSoleil avec Michale Doucet w/Dirty Dozen Brass Band at the Commodore...Gospel Hummingbirds at the Vancouver East Cultural Centre...Martin Blume & Melvin Poore at the Western Front...Reggae Night at Graceland...Monsoon Groove at The Purple Onion...Cartazor, 7:30 p.m. and God Will Reward You, 9:10 p.m. @ Pacific Cinematheque...The White Ballo, 7:30 p.m. and Antonio's Line, 9:15 p.m. @ the Ridge...

THURS 27 Summerland '96 featuring Everclear w/Spacehawk, Tracey Bonham, 7 Year Bitch at the PNE Forum...2% Cherry w/Mizzmo at the Railway Club...Strunz & Farah w/Corazon Latino at the Commodore...Des Daniels at the Vancouver East Cultural Centre...Esk Boars Trio at the Western Front...Sol at Graceland...Hand in the Trap, 7:30 p.m. and Dark River, 9:15 p.m. @ Pacific Cinematheque...The White Ballo, 7:30 p.m. and Antonio's Line, 9:15 p.m. @ the Ridge...

FRI 28 Run down to the corner store, the new piece of Disorder! [But don't count on it!] Lonesome Canadians w/Black Cabbage at the Railway Club...Macco Parker w/Screaming Headless Torsoes at the Commodore...Pino Martin and Ensemble at the Vancouver East Cultural Centre...John Law & Louis Mohalo at the Western Front...Joy Thomas Quartet at The Purple Onion...Locombe, June, 7:15 p.m. and Forbidden Games, 9:45 p.m. @ Pacific Cinematheque...Hate, 7:30 p.m. and 9:30 p.m. @ the Ridge...

SAT 29 Flatland 6 w/Auburn at the Railway Club...Johnny Nuchtrine Band at the Commodore...Derek McKenzie at the Vancouver East Cultural Centre...Joy Thomas Quartet at The Purple Onion...Locombe, June, 7:15 p.m. and Forbidden Games, 9:45 p.m. @ Pacific

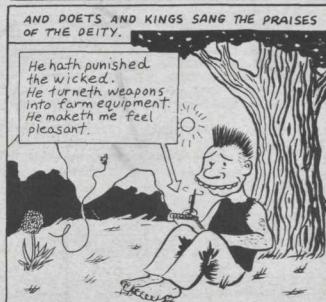
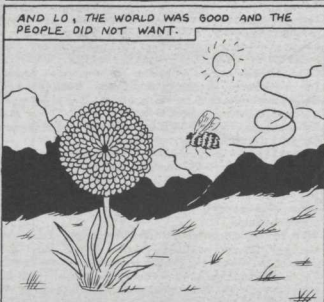
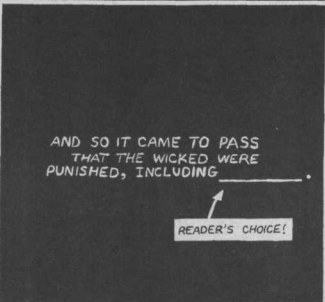
Cinematheque...Hate, 7:30 p.m. and 9:30 p.m. @ the Ridge...

SUN 30 John Law & Louis Mohalo and Don Byron's Music for 6 Musicians at Studio 16...Hate, 7:30 p.m. and 9:30 p.m. @ the Ridge...

everything about..... everywhere

The Abyss	315 E Broadway (late entrance)	488 6219
Alma Street Cafe	2505 Alma (at Broadway)	222 2244
Anzo Club	3 W. 8th (Mount Pleasant)	876 7218
Arts Hotline		689 7734
Bassix	217 W. Hastings (at Cambie)	684 2787
Backstage Lounge	1585 Johnston (Granville Island)	687 1354
Black Sheep Books	2742 W. 4th (at MacDonnell)	732 5087
Cafe Deux Soleils	2092 Commercial (the Drive)	234 1195
Cafe Vieux Montreal	317 E. Broadway (Mount Pleasant)	873 1331
Caprice Theatre	965 Granville (Granville Mall)	683 6099
Caribites	1022 David (at Seymour)	689 0926
CN Internet Theatre	999 Canada Place	682 4929
Commodore Ballroom	870 Granville (Granville Mall)	681 7838
Commodore Jones	638 Granville (Granville Mall)	683 2201
Cordova Cafe	307 Cordova (Gastown)	683 5637
Crosswalk Traffic	316 W. Hastings (downtown)	669 7573
Deamon Place Cinema	1030 Denman (West End)	682 4388
DEW 515 Doves	(downtown)	255 4162
Edison Electric Gallery/Cafe	916 Commercial (the Drive)	689 0926
Edison Electric Cafe	80 E. Cordova (at Main)	872 6719
Food Not Bombs Vancouver		822 2678
Frederic Wood Theatre	[UBC]	822 9364
Gargue Pub	2899 E. Hastings (downtown)	684 8541
Gastown Theatre	36 Powell (Gastown)	688 8701
Globe	1176 Granville (downtown)	877 0064
Glass Slipper	2714 Prince Edward (Mount Pleasant)	688 2648
Graceland	1250 Richards (downtown)	795 3334
Greer's Place	45844 Yale Rd. (Chilliwack)	682 6109
The Great Gilday	4124 Main (at Pleasant)	255 2606
Hastings Community Centre	2096 E. Hastings (near PNE)	681 4620
Hemp & C.	324 W. Hastings (downtown)	688 7574
Hollywood Theatre	3123 W. Hastings (Kilnland)	873 4131
Hot Jazz Society	2120 Main (at Pleasant)	224 8007
Jenico Arts Centre	1600 Discovery (Pt. Grey)	685 7777
The Lohs Club	455 Abbott (Gastown)	975 9858
Lucy's 3924 Main		685 3288
Malcolm 1275 Seymour	(downtown)	685 0143
Malcolm Lowry Room	4125 E. Hastings (N. Burnaby)	230 8485
Main	1320 Richards (downtown)	688 7574
Maximum Blues Pub	1176 Granville (downtown)	669 6644
Niagara Hotel Pub	435 W. Pender (downtown)	682 1500
Odeon	534 Seymour (downtown)	665 5050
Orpheum Theatre	928 Main (downtown)	683 1452
Orpheum Theatre Smith & Seymour	(downtown)	731 3456
Pacific Cinematheque	1131 Howe (downtown)	255 0371
Paradise Cinema	27 Church (N. Burnaby)	681 7322
Paradise Cinema	919 Granville (Granville Mall)	876 2747
Park Theatre	3440 Cambie (South Vancouver)	738 3321
Peculiarly Pub	630 W. Pender (at Seymour)	682 6273
Pink Pub	127 W. Hastings (downtown)	681 6740
Plaza Theatre	881 Granville (Granville Mall)	685 7050
Raffles Gallery	3121 Richards (downtown)	473 1953
The Rage	750 Pacific Blvd. South (Plaza of Nations)	688 5585
Rog Ball	579 Dunsmuir (at Seymour)	681 1635
Richard's On Richards	1036 Richards (downtown)	687 5948
Ridge Cinema	3131 Arbutus (at 10th Ave.)	738 6311
Rocky Road	600 Cambie (Chinatown)	682 5201
Scratch Records	109 W. Cordova (Gastown)	687 6335
Southall Comedy Shop	4198 Main (at 26th)	876 7463
Starfish Room	1053 Howe (downtown)	682 4171
Starlight Cinema	935 Denman (West End)	689 0096
Street Arts Centre	930 Station (at Main)	688 3312
The Regal Hotel	602 Dunsmuir (downtown)	
Theatre E	254 E. Hastings (Chinatown)	681 8915
Town Pump	66 Water (Gastown)	683 6695
Traverse Theatre	552 Seymour (downtown)	682 7976
Tree House Lounge	602 Dunsmuir St. (downtown)	871 3900
Twilight Zone	7 Alexander (Gastown)	862 8550
UBC CINEMA	(located in the SUB)	822 2697
UBC Grad Centre	Gate 4 [UBC]	822 0999
The Underground	1082 Granville (downtown)	
Vancouver East Cultural Centre	1895 Columbia (at Victoria)	254 9578
Vancouver Little Theatre	3102 Main (at Pleasant)	876 4165
Vancouver Press Club	2215 Granville (Granville Mall)	738 7015
Vancouver Theatre	4375 W. 10th (Point Grey)	682 4171
Vent 2412 Main	(at Pleasant)	872 5999
Vine In Studios	1965 Main (at Pleasant)	872 8337
Waterfront Theatre	918 Granville (Granville Mall)	257 8205
W.I.S.E. Hall	1882 Adanac (the Drive)	254 5885
West End Print	3566 W. 4th (at Vancouver)	671 4121
White Blues Pub	1300 Granville (downtown)	681 9253
Zulu Records	1869 W. 4th (Kilnland)	738 3232

SUBMISSIONS FOR DATEBOOK ARE FREE!
TO HAVE YOUR EVENT LISTED, FAX ALL THE RELEVANT INFO (WHO, WHERE, WHEN) TO 822 9364, ATTENTION "DATEBOOK". DEADLINE FOR THE JULY ISSUE IS JUNE 21st!





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Download The Eyes Of Stanley Pain co

Featuring members of **Skinny Puppy** and **Dead Voices On Air**, this latest **Download** artifact assumes a more beat driven electronic tact. Sonic revolutions dissolve into abstract beauty, as **The Eyes Of Stanley Pain** reveals **Download's** much excited vision.
14th CD



Team Dresch Captain My Captain co/LP

This second full-length from captain **Donna Dresch** and the rest of the crew (**Jody, Kaia, Marci**) finds them refining the already stunning sound they captured on their brilliant debut LP. Raw, concussive rhythms combined with intimate, intense, and meaningful vocals make this record difficult to pass up! **Buy!** Come 'n' get it. Available June 5th.
16th CD 10th LP

Raincoats Looking In The Shadows CD/Cassette

With their first full-length record in over ten years, the **Raincoats** have successfully recreated some of the mutant folk-punk that made them legendary in the early 1980s. In a world full of botched-up comeback records it is comforting to know that at least some bands can do it right. **Looking In The Shadows** shows original members **Ann and Gina** (and two competent replacements) being as creative as ever. Well done, indeed!
12th CD 7th Cassette



UI Sidelong co/LP

NYC's **UI** (pronounced "ooo-ee") are often compared to **Tortoise**. The association isn't so much unwarranted or unreasonable as insufficient and limiting. Certainly **UI** share references with **Tortoise**, but these are interpreted through **UI's** own sound and style, which is somewhat darker, more minimal and focused than **Tortoise's** eclecticism. As such, **UI** are equally grounded in a well understood history of music and style, yet moving forward to new definitions of their own unique design.
16th CD 10th LP



Various Eyesore: A Stab At The Residents co

Join the likes of **Cracker, Primus, Heavy Vegetable** and more as they tip their hat and eyeball to the legacy of **The Residents**, whose anonymous output still stacks up well over twenty eclectic releases. Available June 5th.
16th CD

Come Near Life Experience co/LP

Every so often the canon of rock rumbles with remarkable freshness. **Come** have already successfully turned the umbers of rock convention with their previous recordings while still maintaining a connection with tradition. Along these lines, **Near Life Experience** places them at a new high mark of development through assuming greater creative control and employing a variety of musicians, **Chris Brokaw and Thalia Redek** have come closest to achieving their collecting musical project: a revitalized and refined rock music.
14th CD 10th LP



Ani DiFranco Dilate co/Cassette

Ani D., the righteous babe of indie folk/pop/punk returns with her annual album (her eighth) consistently full of tuneful compositions that are always personally and politically relevant. This supergal songstress just keeps getting better; **Dilate** combines the usual witty lyrics, emotional vocals, and acoustic guitar pickin' - this time, with added programmed beats and keyboard sounds.
16th CD 10th Cassette



Dick Dale Calling Up Spirits CD

Crowned "King Of The Surf Guitar," **Dick Dale** conjures up another whirlpool of sharp riffs and primal rhythms guaranteed to drag you under only to dump you in the sand.
14th CD



Prices in effect until June 30, 1996.

MORE MUSIC TO SCARE THE CROWS AWAY

Ruby - Hoops CD-EP Pt 1-2
Emptys - Meatloaferrannoise CD
Wire - Turns And Strokes CD
Karl Hendricks Trio - For A While It Was Funny CD/LP
Puma For Pyros - Good God's Urge CD
Melt Banana - Scratch Or Stinch CD/LP
Salt Tank - Science And Nature CD/LP
Super Fuzzy Animals - Fuzzy Logic CD
Tortoise - Djed 12"
Orbital - Insides CD/LP
Noise Unit - Decoder CD



The Wheat Chiefs Redeemer co/Cassette

Jumping off the **Puck Rock** compilation, **The Wheat Chiefs** are now a serious contender to take a spin from the **Capt Blue** collar punkers drafted from famed farm teams such as **SNFU** and **Jr. Gone Wild** means this **Redeemer's** gonna come through for you in a clutch! Available June 5th.
14th CD 9th Cassette

Moonshake Dirty And Divine CD

Moonshake sound like contemporary urban living: a variety of sounds, rhythms and styles combined; technology used and explored; specific stories that expand into general impressions - **Moonshake** have always dedicated themselves to portraying while embodying the urgency of ensuring change the the psychotic subset of everyday life. Like a photograph or video that uncomfortably reveals too much, **Dirty And Divine** contains these themes and ideas with articulate seriousness and creativity.
16th CD



Jale So Wound co

Fronting Sub-Pop's maritime surge, **Jale** takes all there is to love about your favourite bands (**Sloan, Spinanes, Veruca Salt**) and knits them into a unique blend of soft, cheery pop. Sarging guitars, catchy hooks, and trickling harmonies remain the focus of these four women, but **So Wound** shows the honing of **Jale's** writing skills - and their emergence as a very good band.
16th CD



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